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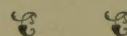
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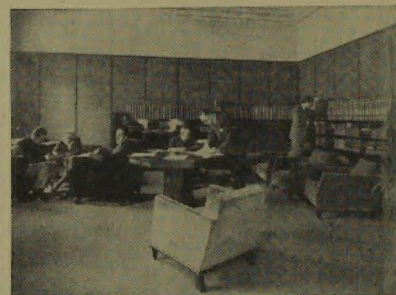
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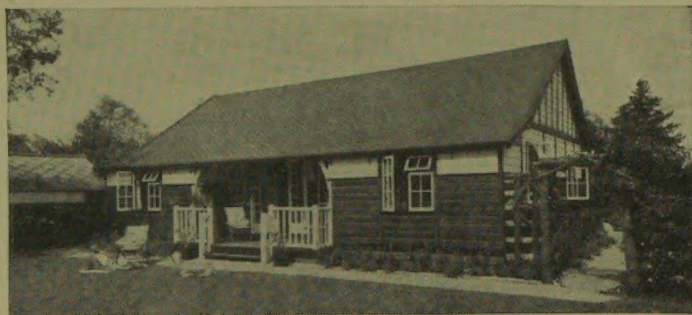
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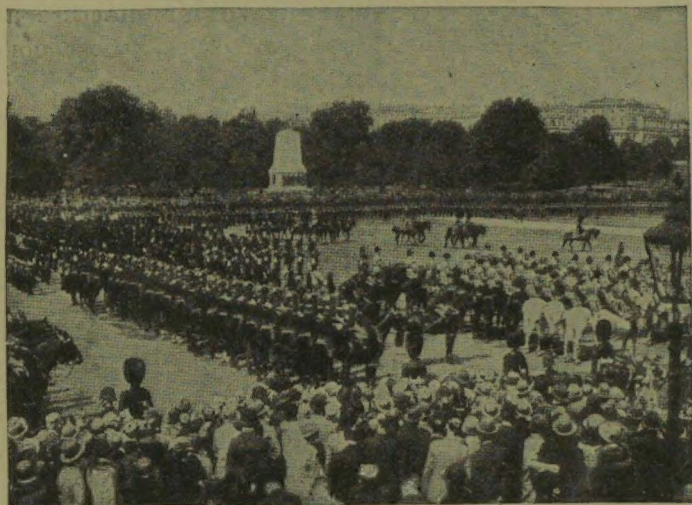
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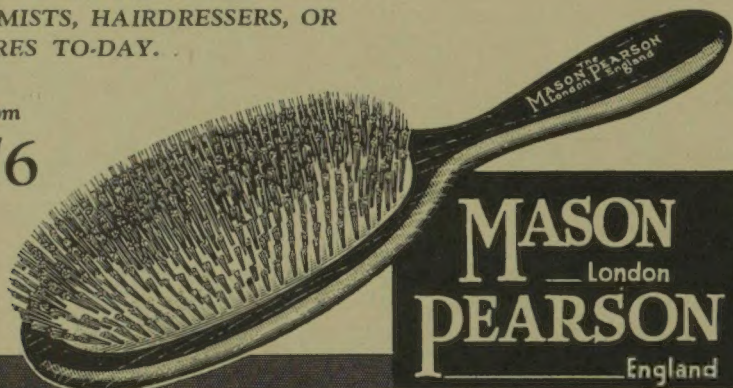
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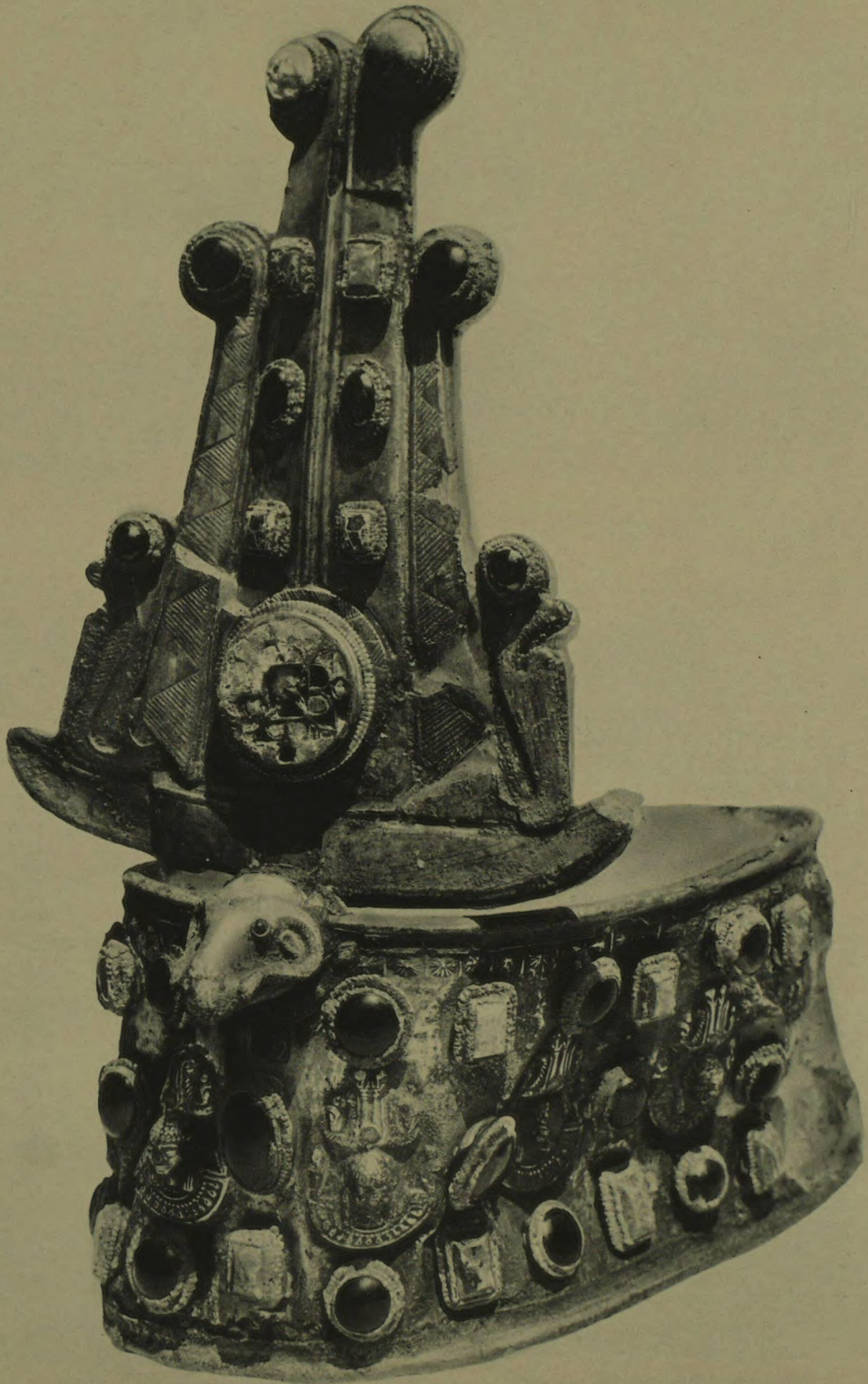
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SATURDAY, JUNE 24, 1933.



**A MAGNIFICENT JEWEL-ENCRUSTED SILVER CROWN WITH ATEF TOP—INSIGNIA OF A PHARAOH:
ONE OF THREE FOUND IN A MYSTERIOUS ROYAL TOMB OF THE BYZANTINE-NUBIAN PERIOD.**

Here and on the four pages following we illustrate further magnificent discoveries recently made at Balliana, near Abu Simbel, Upper Egypt, by Mr. W. B. Emery and Mr. L. P. Kirwan, who are engaged on the archaeological survey of Nubia for the Egyptian Department of Antiquities. They found four intact royal tombs of an unknown dynasty, of the Byzantine-Nubian period (fifth to seventh centuries A.D.), and among other treasures

in these tombs were three massive silver crowns, studded with precious stones. The upper portion of the above example represents the structure of the Atef crown, as worn by the Pharaohs, and similar crowns, on a smaller scale, are seen on the heads of Egyptian kings in the middle row of ornament on the lower part of the crown. One head has typically southern Egyptian features. On the front of the crown is the head of a ram god.

TREASURE FROM INTACT TOMBS OF MYSTERIOUS NUBIAN KINGS: CHRISTIAN SYMBOLISM ASSOCIATED WITH PAGAN GODS AND SLAVE-SACRIFICE.



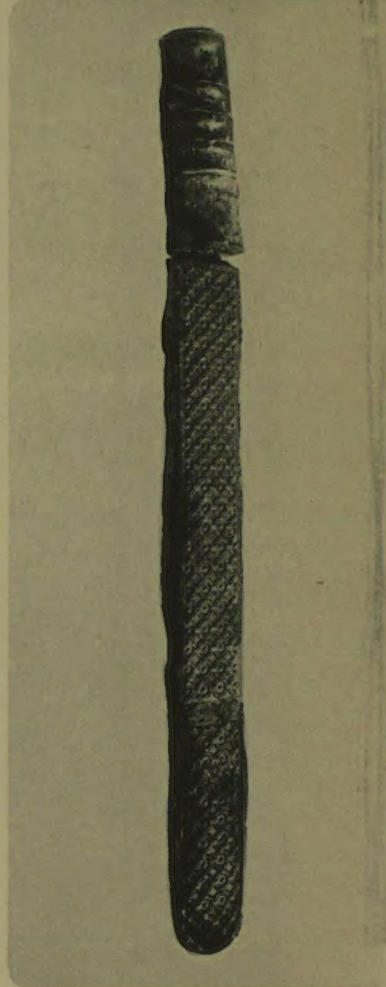
1. A BRONZE LAMP SURMOUNTED BY A CROSS AND SUPPORTED BY A FIGURE OF EROS, WITH VINE LEAVES. (ABOUT 27 INCHES HIGH.)



2. THE SAME BRONZE LAMP (IN THE FORM OF A FISH) AS SHOWN IN FIG. 1: A FRONT VIEW.



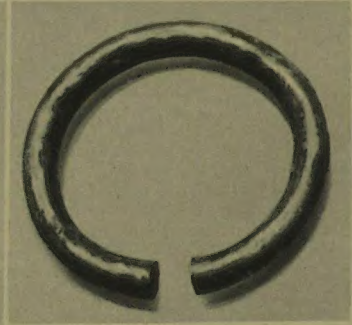
3. A BRONZE VASE SURMOUNTED BY A CROSS STANDING ON THE HEAD OF A DOVE.



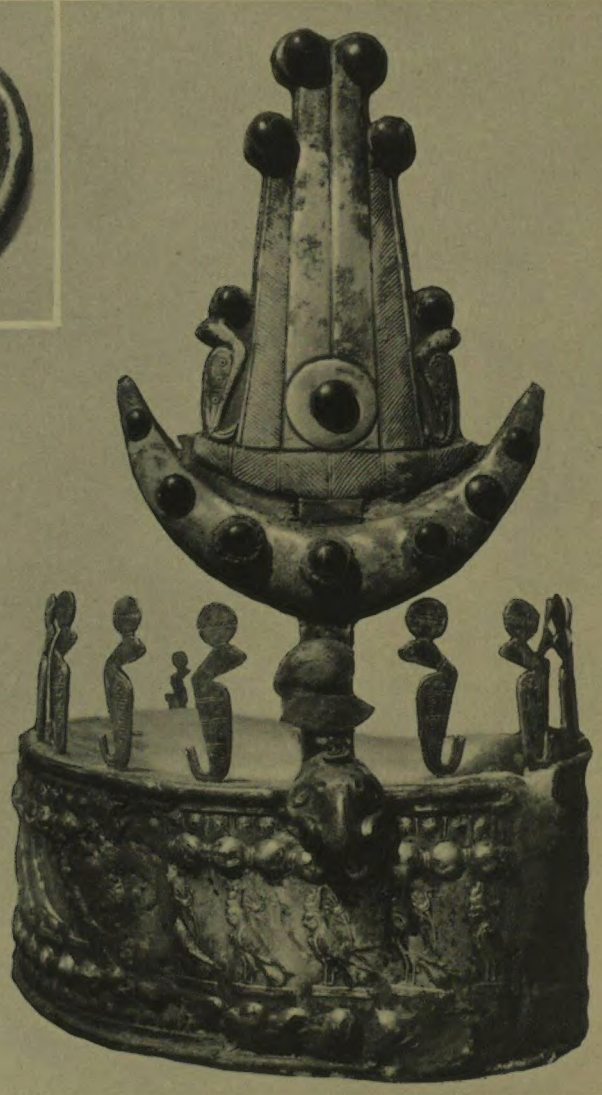
4. THE KING'S IRON SWORD, WITH SILVER HILT, IN A SILVER SCABBARD (C. 25 INCHES LONG.) (SEE FIG. 8.)



5. THE KING'S SILVER BOW-GUARD (SEEN ON THE LEFT WRIST OF HIS SKELETON, AS ILLUSTRATED IN FIG. 8), PLACED UPON A LIVING HAND IN ORDER TO DEMONSTRATE HOW IT WAS WORN.



7. A SILVER BRACELET FOUND ON THE KING'S ARM. (SEE FIG. 8.)



6. A MASSIVE SILVER CROWN (SEEN ON THE HEAD OF THE KING'S SKELETON IN FIG. 8) STUDDED WITH PRECIOUS STONES AND BEARING THE HEAD OF KHNUM, THE RAM GOD. (INSET ABOVE) 7. A SILVER BRACELET FOUND ON THE KING'S ARM. (SEE FIG. 8.)

These photographs illustrate the great discovery, mentioned on our front page, of four intact royal tombs of the Byzantine-Nubian period, near Abu Simbel. One of the most interesting aspects of the discovery is the strange mixture of Christianity and paganism shown by the finds. While the three royal crowns, one of which is shown above, and the others on the front

page and page 923, are purely Egyptian in decorative scheme, Egyptian gods, emblems, and figures being plainly visible, lamps of purely Greek and Roman type, surmounted by Christian crosses, were found in the same tomb; lamps, moreover, which have not one single Egyptian feature. Until further research has been made, and the remainder of the site has been thoroughly



8. ONE OF THE INTACT TOMBS—AS OPENED IN SITU: THE KING'S SKELETON—SHOWING THE CROWN (FIG. 6), THE SWORD (FIG. 4) BETWEEN HIS LEGS, THE BRACELET (FIG. 7) ON HIS RIGHT ARM, AND THE BOW-GUARD (FIG. 5) ON HIS LEFT WRIST.

9. A CHAMBER ADJOINING THE ROYAL TOMB, WITH THE SKELETONS OF SLAVES SACRIFICED ON THEIR MASTER'S DEATH, AND VARIOUS OBJECTS INCLUDING A GRANITE MORTAR, VASES, AND BRONZE LAMP (FIGS. 1 AND 2) AS FOUND IN SITU.



explored for inscribed material, it is almost impossible to make any definite statement as to the race whose relics these are. From the figure of a king on one crown (that shown on our front page), the people would appear to be typically southern Egyptian in appearance, and they probably fell under the influence of Christianity brought to Egypt in the fifth century A.D. by two wandering missionaries, while retaining enough paganism to bury in the same tomb slaughtered slaves and animals, barbarically decked out in silver ornaments, and lamps of Western type bearing a Christian cross, but

having as their main *motif* a Greek or Roman god. The tombs all consisted of a series of four rooms cut in the alluvial mud, with walls of well-dressed stone—an unusual feature that—supporting vaulted roofs of mud-brick. The usual inclined passage led down to the entrance, in which lay the bodies of sacrificed slaves. In one of the rooms would be found the body of the king, with his favourite slave and perhaps a dog; in another, the queen and another slave; in the third a number of slaves and articles of bronze, pottery, and so on; while the fourth was a kind of store-room.

ASTONISHING ART FORMS OF THE BYZANTINE-NUBIAN PERIOD FOUND IN UPPER EGYPT: FURTHER EXAMPLES FROM THE ROYAL TOMBS DISCOVERED INTACT NEAR ABU SIMBEL.



A FORM SUGGESTIVE OF CHINESE ART: A BRONZE INCENSE-BURNER IN THE SHAPE OF A GROTESQUE ANIMAL. (ACTUAL SIZE, ABOUT 7½ INCHES HIGH.)



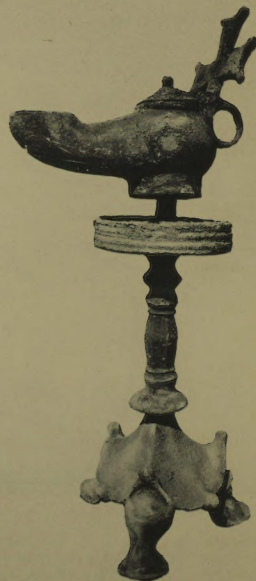
ANOTHER EXAMPLE LIKE A CHINESE MYTHICAL BEAST: A BRONZE INCENSE-BURNER OF NUBIAN ORIGIN. (ACTUAL SIZE, ABOUT 7 INCHES HIGH.)



CONTENTS OF A STORE-CHAMBER IN ONE OF THE NUBIAN TOMBS SEEN IN SITU: NUMEROUS WINE-JARS PLACED THERE TO ASSUAGE THE DEAD KING'S THIRST, WITH OTHER OBJECTS, INCLUDING A LARGE BRAZIER (ON THE LEFT).

Here we illustrate further examples of the remarkable art treasures recently found in the tombs of unknown Nubian kings, in addition to those given on the three preceding pages. Our correspondent, from whom these very interesting photographs came, says in an explanatory note: "Although they completed their season's work last December, and illustrations of the discoveries appeared in 'The Illustrated London News' [of February 25 last], the Archaeological Survey of Nubia, under Mr. W. B. Emery and Mr. L. P. Kirwan, returned to Balliana, near Abu Simbel, in Upper Egypt, midway through March, to put in another two months' excavation, as the time at the disposal of the expedition, before water from the recently re-heightened Asuan Dam floods the district, is limited. They returned to Cairo at the beginning of June after having made some most interesting discoveries. Four intact royal tombs, of the Byzantine-Nubian period, dating somewhere between the fifth and seventh centuries A.D., were discovered

(Continued opposite.)



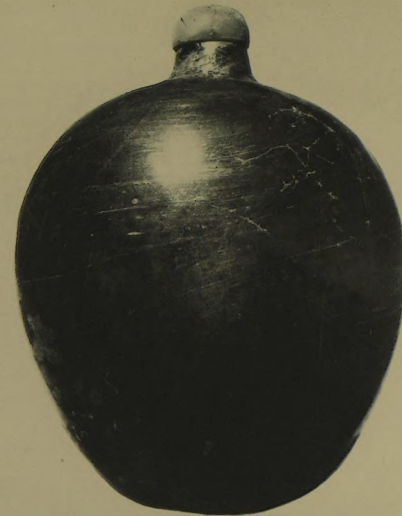
A LAMP OF BRONZE WITH A CROSS ABOVE THE HANDLE. A REMARKABLE OCCURRENCE OF THE CHRISTIAN EMBLEM AMONG RELICS OF PAGANISM.



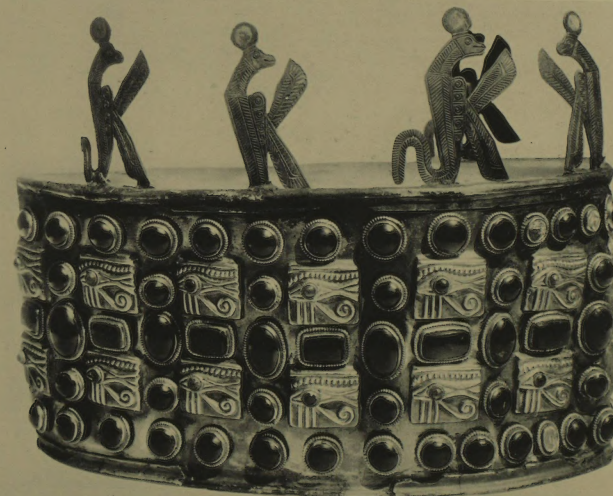
A BRONZE LAMP WITH THE STANDARD FORMED OF A HOUND CHASING A HARE. (ACTUAL HEIGHT, ABOUT 35 INCHES.)



A BRONZE VASE FROM ONE OF THE NEWLY FOUND TOMBS, WITH HUMAN FACES AT THE BASE OF THE HANDLE. (ACTUAL SIZE, ABOUT 14½ INCHES HIGH.)



A GLASS DEMI-JOHN WITH A BRONZE CUP AS LID: A REMARKABLE FIND CONSIDERING THE DAMP STATE OF THE GROUND AND THE COLLAPSE OF THE TOMB ROOF. (ABOUT 36 INCHES HIGH.)



THE THIRD OF THE MASSIVE SILVER CROWNS ENCRUSTED WITH PRECIOUS STONES—CHIEFLY GARNETS AND CORNELIANS; WITH SMALL PANELS CONTAINING THE EYE OF HORUS, AND, ROUND THE TOP, FIGURES OF THE URAEUS (A COBRA WITH THE SOLAR DISC).

and excavated. While, as before, little or no inscribed material was found, the discoveries have added a large number of interesting and beautiful objects to the already rich collection from this district in the Cairo Museum. Owing to the fact that the tombs recently opened were higher than those explored previously, the state of preservation of the objects found therein was very much better, and, although the roof of one of the richest tombs had fallen in, many precious objects were taken out intact and excellently preserved." Earlier results of the excavations were illustrated and described in our issues of June 11 and July 16, 1932. The finds then included some wonderful silver horse-harness, with other examples of artistic metal-work. Regarding the photographs given last February, it was stated: "The most interesting result was the evidence of a gradual infiltration of Christianity. Christian symbols were frequent in the ornaments, while, on the other hand, the slaughter of slaves at burial testified to a continuation of decidedly pagan practices. These people might have been the Nobate, a savage tribe introduced by the Romans from the Kharga Oasis about 298 A.D."



By G. K. CHESTERTON.

ALL human beings who can be called human have a way of drifting into day-dreams about the stories that they could write. Even those who fulfil their horrid destiny, even those who do write the stories, even those who earn their living by writing stories and similar things, are themselves, after all (in a sort of a way), human beings. Even I, who have written so much that you would think the very thought of writing would send me to sleep, yet do sometimes still indulge in the dreams instead of the sleep. I also sometimes waste the precious hours thinking about the stories that I could write. But there is another experience which is really rather more interesting. I do sometimes waste a great deal of time thinking about the stories I could not write. I mean that I sometimes think a great deal about the themes or crises of stories that somebody else could write much better than I.

It seems as if there ought to be some sort of imaginative exchange and mart, or literary clearing-house, by which each one of us could get rid of a plot or plan which we could not ourselves carry out, but which somebody else might be exactly suited to

entirely without a point. But I very soon discovered that I could not possibly write the story of the young idealist who became a pessimist, and who found destroying the world so jolly that he did not destroy it. For writing this story would involve the description of how he had, for twenty or thirty years, found life more and more drab and dreary, how he had found that there was no pleasure in pleasure and nothing worth calling life in life. And, as I have never felt in the least like that, even for five minutes, I most certainly could not describe the gradual increase of it during thirty years. The idea that life is not livable, that joy is not enjoyable, remains as utterly unmeaning to me at my present age as it did when I was sixteen years old. My chances, therefore, of giving a delicate and exact description of a state of despair, occupying most of a lifetime and the greater part of a book, are not very bright. Obviously, I should have to call in the light and frolicsome pen of Mr. Theodore Dreiser to write all the pessimistic part of the book; perhaps reserving to myself the last five or six pages, when things began to cheer up. The negotiations with publishers would be delicate, and my own remuneration would necessarily

is a poor hard-working journalist to write a story that turns on some peculiar custom in the Dravidian Kingdoms of India without knowing enough to make all his characters reasonably Dravidian in their daily behaviour? How is he to take an imaginative hint from some detail of Etruscan civilisation when he does not know what the Etruscans were really like; when, indeed, nobody does know what the Etruscans were really like? That is why our modern Neo-Pagans are so frightfully fond of them.

Even in modern history, for that matter, I often notice the materials for a historical novel or a historical play that could be very good, and certainly would be very much better, if it were not written by me. There is everything that goes to make a wonderfully witty political comedy, say, about the relations of Queen Victoria and Lord Melbourne and Sir Robert Peel, with the young Disraeli thrown in. But I am sure it should be written by somebody like Mr. Philip Guedalla and not by somebody like me. I have just read, in a recent republication of articles from the *Spectator*, an extraordinarily arresting, not to say astonishing, statement about the truth of the



"A MIDSUMMER NIGHT'S DREAM" AS PRODUCED BY MAX REINHARDT FOR THE OXFORD UNIVERSITY DRAMATIC SOCIETY, WITH A MEADOW AS THE STAGE: THE COURT SCENE, WITH THESEUS AND HIPPOLYTA.

For its open-air revival of "A Midsummer Night's Dream," begun on June 15, the O.U.D.S. chose as the setting, instead of a college garden, a great meadow at Headington, so as to afford greater scope to Professor Max Reinhardt's work as the producer. On this natural stage, at the top of a sloping bank and surrounded by great elms, beeches and other trees, in whose lower branches lights were cunningly concealed, the fairy element became much more natural and convincing. Professor

Reinhardt emphasised this side of the play with great skill, and individual players were subordinated to the mass effect. Our photograph shows the court scene, with Mr. J. S. Daniel as Theseus, Miss Sanchia Forbes-Robertson as Hippolyta, Miss Mary Gaskell as Hermia, Miss Joan Maudé as Helena, Mr. G. R. Branch as Lysander, and Mr. J. P. Bushell as Demetrius. On June 13, it may be recalled, the University of Oxford conferred upon Professor Reinhardt the honorary degree of D.C.L.

carry out. In my youth—I might almost say in my boyhood—I planned a magnificent prose epic about a war between Pessimists and Optimists for the destruction or deliverance of the world. Though I say it who should not, it really contained a rather good conception for a climax and close, for I was really rather a bright and promising child in those days. The central conception, which I still think might be managed by somebody, was that the leader of the Nihilists was a sensitive and self-conscious idealist, who for twenty or thirty years had analysed away all his own pleasures, so that he could no longer enjoy anything, and snatched at a last inverted intoxication in the mere destruction of everything. This was to work up to a grand Armageddon or cosmic crash, in which he was almost defeated, and then, at the last moment, by some wild leap or last hairbreadth risk and rescue, seized again the lever of life and death, or recaptured the gun that could destroy mankind. And in that mad moment of unexpected victory, he suddenly realised that he did not wish to be victorious. For the first time, he had discovered that joy can really be joyful. He was enjoying himself; and he could not any longer, as a serious and scientific thinker, destroy everybody and everything on the theory that nobody can ever enjoy himself.

Now, I still believe this story of the destruction or salvation of the world might be quite a cosy little fireside tale; a neat little tea-table anecdote, not

be small. Mr. Dreiser would obviously be the author of the larger part of the book; and if Mr. Dreiser was the author, it would be a very large part of a very large book.

But I have often had notions for novels which were even less connected with my own notions than that of the great war between the Optimists and the Pessimists. I remember calling up the fancy of the story about a man who made a climate, turning an Arctic island into a paradise of flowers and fruit by purely scientific methods; and the moment I thought of it, I knew that I could not write it, just as I knew that Mr. H. G. Wells could. Yet such a description might be most frightful fun: a man calling up clouds and storms like stage-properties; shifting the very sky as a scene-shifter shifts scenery; turning on winds as we turn on water or gas; and all, with the usual romantic license of such stories, perfectly within the possibilities of purely material science. But I cannot write it; Mr. Wells will not write it; and therefore the world remains entirely without this marvellous and enthralling masterpiece; and the world does not seem particularly troubled by its loss. Sometimes I read scraps of remote historic or even prehistoric fact which might be made to take wings with the wildest and most delightful fancy. But it would require the many-sided learning of somebody like Mr. Christopher Dawson to fit out any such fancy with all the appropriate facts. How

affair at Amritsar, which would make a very fine play and possibly rather a great tragedy. But I do not delude myself with the fancy that I am destined to write a great tragedy, and certainly not about Indians or (what is even more alarming) Anglo-Indians. As a fact, I fear that both of these historical examples are rather too near us to be treated as a practical proposition. But human history is simply crammed with such crucial opportunities, which makes it all the more mysterious, especially in the drama, that the world seems to be complaining of the lack of good serious plays. The whole question carries the mind back to simpler ages when there really was a communion of literary culture, and something almost like communism in literary property. Mediaeval men thought nothing of working over and over on the same themes, or issuing rival romances on the same topic. If Mr. Philip Guedalla were a mediaeval man, which is not perhaps strictly the case, he and I would think nothing of writing parallel poems about Queen Victoria, or six or seven different versions of each. If Mr. Dreiser were a mediaeval man (which is still more improbable), he would be writing a book about the cosmic war, and making the Pessimists win, while I wrote another making the Optimists win. Some signs of this rivalry have, indeed, appeared recently in the drama; but when it is applied to the Brontë family, for instance, it seems to lead to a collision like a street accident, or at least like a block in the Strand.

THE AUSTRIAN CHANCELLOR—PROTECTOR OF AUSTRIA'S INDEPENDENCE.



THE "LITTLE NAPOLEON" OF HIS COUNTRY: DR. DOLLFUSS, SWORN ENEMY OF NAZIS, IN A LONDON GARDEN.

Dr. Engelbert Dollfuss, the forty-year-old Austrian Chancellor, has been called the little Napoleon of his country—"little" because of the fact that his height is 4 ft. 11 in.; "Napoleon" because he is nothing if not a fighter. His stay in London, for the Monetary and Economic Conference, was brief. The Austro-German situation in connection with the Nazis soon compelled him to return to Vienna, which he reached on the 17th. He has said: "I have no fear of Nazis either here [Austria] or in Germany. I shall protect Austria's independence from attacks within the country or without. . . . We desire only to live in peace and friendship with Germany, but we shall not suffer any threats to our independence." On June 19, the Austrian Government ordered the disbandment of

the Nazi storm detachments and guards throughout Austria, and of the allied Vaterländische Schützbund, and forbade the establishment of similar organisations and the display of Nazi badges—the Swastika and others. On the same day, Mr. Eden, Under-Secretary for Foreign Affairs, speaking in the House of Commons, said that his Majesty's Government were watching with interest and sympathy the efforts which the Austrian Chancellor was making to maintain the authority and independence of the State. Our photograph was taken when Dr. Dollfuss was in London for the Conference and went to tea with Sir Harold and Lady Bellman at "Tree Tops," their home at Finchley. From left to right are Sir Harold, Dr. Dollfuss, Herr Wilhelm Flatz, and Lady Bellman.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



AN AUSTRIAN DIPLOMAT FORCED TO LEAVE GERMANY: DR. WASSERBÄCK IN LONDON.

It was announced on June 14 that the German Government would expel Dr. Wasserbäck, the Austrian Press Attaché, in retaliation for the arrest of Dr. Habicht in Austria. Dr. Wasserbäck was arrested in Berlin. He is now Press Attaché in London.



MISS FREYA STARK, THE WOMAN EXPLORER OF LURISTAN, RECEIVING A GRANT FROM THE ROYAL GEOGRAPHICAL SOCIETY.

Miss Freya Stark, the woman explorer, who described in our issue of December 31 of last year her remarkable journey through the bandit-ridden regions of Western Persia, received the Back Grant of the Royal Geographical Society from Sir William Goodenough, the President, on June 19. Her travels took her through the region of the Luristan bronzes.



A GERMAN ARRESTED IN AUSTRIA: DR. HABICHT (CENTRE), "NAZI INSPECTOR FOR AUSTRIA."

Dr. Habicht, "Nazi State Inspector for Austria," was arrested by the Austrian authorities in the course of their strong action against the Nazis on June 12. The German Minister in Vienna claimed extra-territoriality for him in his nominal capacity of Press Attaché. He subsequently left the country.



SIR EDWARD GRIGG.

Elected M.P. (National Conservative) in the Altrincham by-election by a majority of 9500. He was M.P. for Oldham (Nat. Lib.), 1922-25; and from 1925 until 1931 he was Governor of Kenya Colony.



PROFESSOR RAYMOND MOLEY.

An Assistant Secretary of State in the present U.S. Government who enjoys an extraordinary authority from daily and intimate association with President Roosevelt. His arrival in London was anxiously awaited in the hope that he would throw new light on the trend of the Economic Policy of the United States.



THE BIG ITALIAN FORMATION FLIGHT TO CHICAGO: THE PERSONNEL OF THE AERIAL FLEET IN FRONT OF ONE OF THEIR 'PLANES WITH GENERAL BALBO (CENTRE).

The Italian formation flight from Rome to Chicago was fixed to start on June 18, but was postponed. General Balbo, who is in charge of the flight, stated that they could not leave Orbetello until the Bay of Cartwright (Labrador) had been prepared for the reception of the aerial fleet. The supply-ship, "Alice," had not then arrived at Cartwright, being held up by the ice in the Strait of Belle Isle. Weather, also, was bad.



SIR A. W. RENTON.

The well-known jurist and Colonial Judge. Died on June 17; aged seventy-one. Chief Justice of Ceylon, 1914. Went to Egypt for the Foreign Office, 1919. Chairman of the Irish Compensation Commission, 1923.



SIR ERNEST MOIR, BT.

Engineer of wide experience in hydraulic works and under-water tunnels. Died June 14; aged seventy-one. Employed on the construction of the south cantilever of the Forth Bridge. Played a large part in the construction of the Hudson River (North) Tunnel, New York; also the Black-wall Tunnel.



KING FEISAL OF IRAQ ARRIVES IN LONDON: HIS MAJESTY RIDING IN ROYAL STATE NEXT TO KING GEORGE, WITH THE PRINCE OF WALES AND THE DUKE OF YORK, IN THE PROCESSION FROM VICTORIA STATION TO BUCKINGHAM PALACE.

King Feisal was escorted across the Channel on June 20 by four destroyers and nine aeroplanes. He was met at Dover by the Duke of York. At Victoria Station he was received by the King and the Prince of Wales in Royal State. The carriage procession was escorted by a Sovereign's escort of Life Guards with standard, and went via Wilton Road, Victoria Street, Grosvenor Gardens, Grosvenor Place, Hyde Park Corner, and Constitution Hill to Buckingham Palace. Troops lined the whole route and the King's Guard of 100 Scots Guards, with the King's Colour

and band of the regiment, was mounted in the quadrangle of the Palace. Later in the afternoon King Feisal laid a wreath on the tomb of the Unknown Warrior, and in the evening it was arranged that a State Banquet should be held at Buckingham Palace. It was understood that, after two days at Buckingham Palace, King Feisal would go to an hotel in London; and, further, that he would visit Scotland during his stay of three weeks. It was also announced that he would attend the tennis finals at Wimbledon.

THE ENGLISH DAUMIER LOOKS ON LIFE:

LONDON TYPES BY BLAMPED. SERIES 2: THE LIFE OF THE PEOPLE.



"KENSINGTON."



"SILLY SYMPHONIES" (AT THE CINEMA).



"THERE'S A CUP OF TEA FOR YOU AND BOSS, MA'AM; AND IT'S GONE H'EIGHT."

We continue the series of drawings of English types made by Edmund Blampied for "The Illustrated London News." On this page he is seen turning his attention more to the life of the masses; the life which has been the treasure-house of many an English student of human nature—men like Dickens, Gissing, Orpen, Sickert, to mention but a few famous names—; the life kindly and humorous, harsh and pathetic, easily agitated by simple emotions; such as the curiosity that



"A CRUSHING RECEPTION."

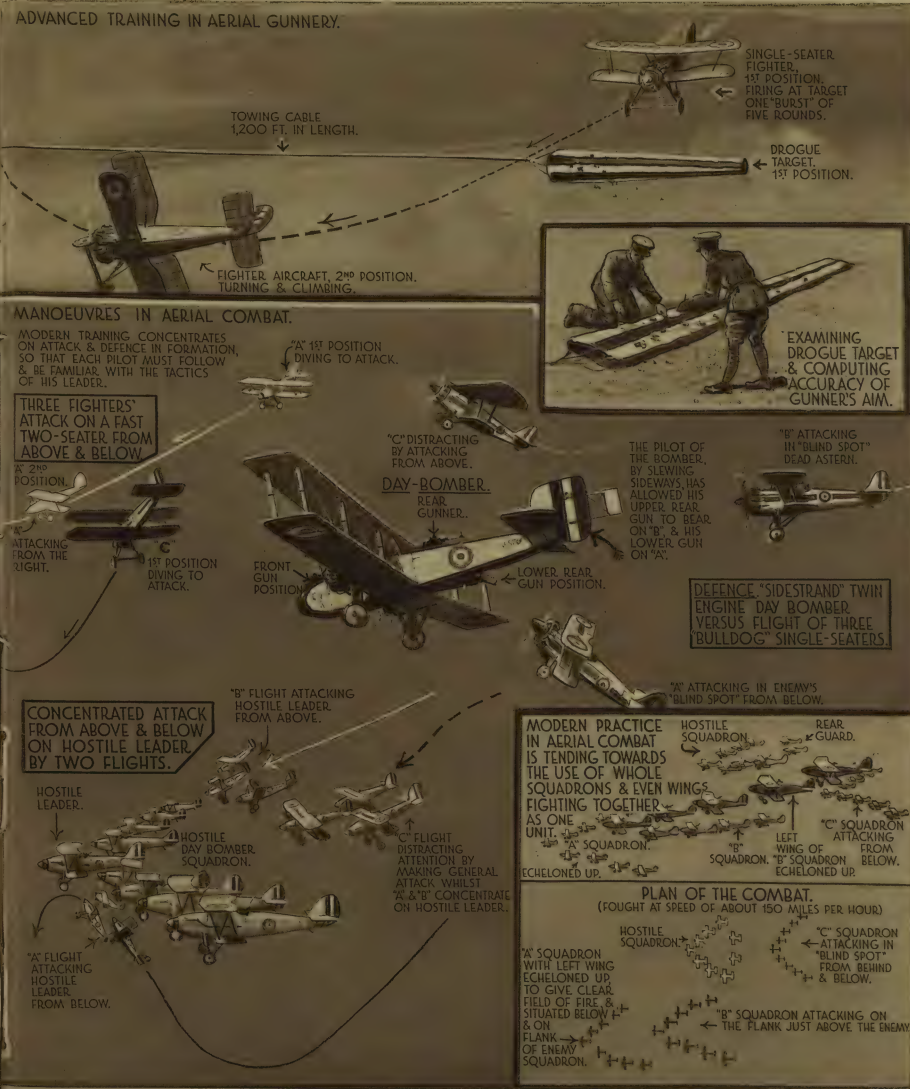
packs a crowd round some public spectacle. As to the artist, some of our readers have pointed out that his work is, perhaps, more akin to Daumier's than to Gavarni's. We agree; and the title of this series is altered accordingly. For the rest, let it be added that we shall publish further Blampied drawings in future issues, and that there is now a one-man Blampied show at Walter Bull and Sanders's, 23, Cork Street, Bond Street, W.1.

DRAWINGS SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPED, R.E.

MODERN AIR WAR TRAINING DEMONSTRATED AT THE R.A.F. DISPLAY: AERIAL GUNNERY, AND ATTACK "IN FORMATION."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

FROM OFFICIAL INFORMATION.



"FLEET ACTION" SUPERSEDING SINGLE COMBATS IN AERIAL WARFARE; MODERN TACTICS ITEMS SHOWING HOW OUR SERVICE PILOTS ARE TRAINED IN CONCENTRATED

AND METHODS OF FIGHTING TO BE SEEN DURING THE ROYAL AIR FORCE DISPLAY—ATTACK BY FLIGHTS, SQUADRONS, OR WINGS; AND IN RAPID FIRING AT HIGH SPEED.

The annual Air Force Display, taking place at Hendon to-day, Saturday, June 24, is the culmination of individual and squadron training for the year, and all its items demonstrate points of military importance, for, unfortunately, even in these days, when peace in the world is so universally desired, we must have a defensive force that is efficient. In the course of the Display, the thousands of spectators at Hendon Aerodrome will be shown, among other

events, a new spectacle, entitled on the programme "Air Target Practice," which teaches Service pilots not only to control their speedy mounts, but to use their guns with precision in firing "live" ammunition at a moving aerial target. The various combats that will be displayed reveal to the spectators the results of all this training, in which all the aircraft employed follow out the intricate tactical evolutions of aerial attack and defence, of which a few

examples are illustrated on these pages. To-day air fighting is tending to become a matter of flights, squadrons, and even wings, concentrating in attack, so that the battle is joined in the air as a fleet goes into action at sea, all working together under its Admiral, and not as it was in the olden days at sea and in the early days of war-time aerial fighting, when a ship (or plane) selected its opposite "number" and "went for it" individually. Therefore, the

pilot of to-day is trained to obey his leader's orders very carefully, learn his tactics, and instantly follow every movement. We have to remember that in aerial combat sudden attack and rapid manoeuvring are of paramount importance, for to-day British fighting aircraft of the two-seater type have a speed of 180 m.p.h., and single-seaters of 210 m.p.h.; therefore for success in combat the brain and hand must work very quickly.

A GERMAN CORPUS CHRISTI RELIGIOUS PAGEANTRY

PROCESSION BY WATER: ON A BAVARIAN LAKE.



THE ANNUAL PROCESSION OF BOATS ROUND FRAUEN-INSEL, ON THE CHIEMSEE, ON THE SUNDAY AFTER CORPUS CHRISTI: NUNS AND THEIR PUPILS IN FLOWER-DECORATED CRAFT, WITH RELIGIOUS BANNERS.



THE MOST PICTURESQUE OF ALL CORPUS CHRISTI CIRCLING AN ISLAND ON A BEAUTIFUL



PROCESSIONS: AN ECCLESIASTICAL WATER PAGEANT LAKE IN UPPER BAVARIA.



A BAVARIAN POLICEMAN, IN SPIKED HELMET, STANDING IN A BOAT TO CONTROL CRAFT FOLLOWING THE PROCESSION: A VIEW SHOWING THE OLD CONVENT FOUNDED IN THE YEAR 782.



FASHIONS IN HATS AMONG THE FRAUEN OF FRAUEN-INSEL: TYPICAL FISHERWOMEN ASHORE WATCHING THE PROCESSION.



DECORATION OF THE "HARVEST FESTIVAL" TYPE AS USED IN THE WATER PROCESSION OF CORPUS CHRISTI ON THE CHIEMSEE: SOME OF THE FISHING-BOATS FESTOONED WITH FLOWERS, GRASSES, AND FOLIAGE.



PRIESTS ON BOARD A BOAT READING FROM THE GOSPEL DURING THE PROCESSION: A GROUP IN A DECORATED CRAFT CONTAINING ALSO A PARTY OF NUNS (LEFT) AND SOME OF THEIR PUPILS.



THE RETURN OF THE WATER PROCESSION AFTER HAVING ENCIRCLED THE ISLAND IN DECORATED FISHING-BOATS: PRIESTS, PRECEDED BY TWO ACOLYTES (OR CENSER-BEARERS), COMING ASHORE.



A BOATLOAD OF SCHOOLGIRLS, FROM THE ISLAND CONVENT, IN CEREMONIAL DRESS WITH GARLANDS OF FLOWERS ON THEIR HEADS—THEIR LEADER CARRYING A BANNER: A CHARMING FEATURE OF THE CORPUS CHRISTI PROCESSION BY WATER.



A MEMBER OF THE ISLAND FIRE BRIGADE ATTENDING THE CEREMONY: A PHOTOGRAPH SHOWING THE TYPE OF HELMET WORN AT FRAUEN-INSEL.



THE CENTRAL OBJECT OF THE RELIGIOUS RITES IN THE CORPUS CHRISTI PROCESSION: THE MONSTRANCE ENSHRINING THE CONSECRATED HOST CARRIED ASHORE BY A PRIEST ON THE RETURN TO THE LANDING-STAGE.



AT THE GATEWAY OF THE VENERABLE EIGHTH-CENTURY CONVENT: THE RETURN OF THE PRIESTS BEARING THE CONSECRATED HOST AFTER THE WATER PROCESSION ROUND THE ISLAND.

One of the most picturesque of Corpus Christi processions is that which proceeds by water, in flower-decorated fishing-boats, round the little island of Frauen-Insel, in the Chiemsee, some forty miles E.S.E. of Munich, in Upper Bavaria. This aquatic religious pageant takes place annually on the Sunday following the Feast of Corpus Christi. It starts from an ancient convent (now a girls' school) founded on the island, by Duke Tassilo, in 782. The nuns and their pupils, as well as the fisher-folk, take part in the procession, which (unless the wind is too strong) encircles the whole island.

followed by many other boats and watched by people on shore. The whole population turns out and a gun is fired during the proceedings. The voices of the schoolgirls can be heard singing across the water, and the smoke of incense is seen as the Gospel is read at the four corners of the island by priests in the boats. After the procession has returned to the convent, the gay temperament of the islanders turns the church festival into a folk festival. A description of Frauen-Insel, charmingly illustrated in colour, occurs in Mr. Gerald Bullett's book, "Germany," where he says: "This

lovely little island competes with Mittenwald for first place in our affections among the many lovely places in Germany. . . . It is small, but large enough to accommodate a Benedictine nunnery (a girls' school), a fine thirteenth-century church, houses and gardens. We witnessed the Fronleichnam, a ceremony that for a thousand years has been performed every year for the spiritual delectation of the islanders. Priests, nuns and choristers sail round the coast in a barge, singing, chanting, intoning prayers, and bearing in their midst the consecrated Host." We may add that the Feast of Corpus Christi at Munich, on June 15, passed off without incident. There had been some fear of Nazi disturbance.

SOUTH AFRICA'S NEW LONDON HEADQUARTERS: A GREAT DOMINION BUILDING WHICH THE KING ARRANGED TO OPEN.



1. SOUTH AFRICA HOUSE FROM THE OPPOSITE SIDE OF TRAFALGAR SQUARE: A NOBLE BUILDING IN HARMONY WITH THE REST OF THIS HISTORIC CENTRE—(ON THE LEFT) ST. MARTIN'S CHURCH.

SOUTH AFRICA HOUSE, which the King arranged to open on June 22, was designed by the architect, Sir Herbert Baker, R.A., to harmonise with the other great buildings in Trafalgar Square. In an official description (here abridged) we read: "The levels and dimensions of its main colonnade are as near as could be the same as those of the National Gallery, and its cornice is at the same level as those of its neighbours, the National Gallery and the church of St. Martin-in-the-Fields. . . . As you enter South Africa House from Trafalgar Square, under the central portico, there is a stone arched and domed entrance, (Continued on right)



5. THE PUBLIC HALL, WITH WALLS FACED IN WHITE MARBLE AND COLUMNS IN GREEN SOUTH AFRICAN MARBLE, WITH WHITE MARBLE CAPS AND BASES: THE CENTRAL FEATURE OF THE INTERIOR OF THE BUILDING.



2. SHOWING (ON THE LEFT WALL) VAN MINDERHOUT'S SEVENTEENTH-CENTURY PAINTING OF THE DUTCH FLAG-SHIP "EENDRACHT," PRESENTED BY THE UNION-CASTLE COMPANY: THE TRAVEL BUREAU IN SOUTH AFRICA HOUSE.

with a large door leading up a few steps (Illustration No. 3) to the main ground floor, and a smaller door leading down a few steps to a sub-ground floor. The upper steps lead through green marble columns to the central hall of the building (No. 5). Round it are the lifts, the main staircase, the General Enquiry Office, and a corridor leading to the Travel Bureau and Reading Room. The centre of the hall is two floors in height and opens through arches on to the first floor landing. It is celled with two domes. On the wall of the landing is a plaster cast of the bronze bas-relief (No. 4) sculptured by Tweed on the front gable of



6. THE CINEMA IN SOUTH AFRICA HOUSE: A HALL IN THE BASEMENT, PANELLIED IN SOUTH AFRICAN YELLOW-WOOD FRAMED IN DARKER STINKWOOD, WITH A PLASTER FRIEZE ABOVE REPRESENTING SOUTH AFRICAN FLOWERS.

Lowestoft in 1665. This picture was bought by Mr. Robertson F. Gibb (Chairman) and the Board of the Union-Castle Mail Steamship Co., who presented it to the Union of South Africa for South Africa House. In the interior decoration of the building, South African materials and South African symbolism are ubiquitous, great care having been devoted to these details by the High Commissioner, Mr. Charles to Water, who has been called "the inspiring spirit" of South Africa's new London home, and by Sir Herbert Baker, who, it may be recalled, was given his start as an architect in South Africa by Cecil Rhodes. The columns of the central vestibule, of Transvaal marble, carry the two domes. In the spandrels of which are the arms or symbols of the old independent



3. THE ENTRANCE HALL OF SOUTH AFRICA HOUSE FROM THE MAIN DOOR IN TRAFALGAR SQUARE: A VIEW SHOWING, IN THE CENTRE BACKGROUND, THE STEPS TO THE PUBLIC HALL (SEEN IN OUR ILLUSTRATION NO. 5).

Groote Schuur. On the sub-ground floor are galleries over the big Exhibition Hall in the basement. These galleries lead to the upper Exhibition Hall. . . . Throughout the Exhibition Halls are recesses in many convenient places for dioramas and cases for exhibits. The further end is fitted up as a cinema and public hall (No. 6). The ground floor, in addition to general offices, contains the Travel Bureau (No. 2), where intending travellers to South Africa seek information. It has been built in the manner of the common hall, or *voorkamer*, of the well-known Cape houses of the early settlers in South Africa. It contains (Continued on right)



7. THE OFFICE USED BY GENERAL SMUTS DURING HIS VISIT TO LONDON FOR THE WORLD ECONOMIC CONFERENCE: A ROOM AT THE STRAND CORNER OF SOUTH AFRICA HOUSE, OVER THE SITE OF THE OLD POST OFFICE.

Republics, the British Colonies, and South-West Africa—all now merged in the Union of South Africa. In the circle round one dome is the following Latin inscription (partly seen in No. 4): "*Flouenti fama alique opibus Africæ mercedibus civitati de maius incrementum del Juss*" ("To this State of South Africa, flourishing in reputation and in its resources, may God give even greater increase"). Special care was devoted to the High Commissioner's room (No. 8), which is paneled in stinkwood, a South African wood of varied colouring, the beauty of which has been enhanced by veneer. The ceiling is in decorative plaster with wreaths of the flowers for which South Africa is so famous. These flowers are also represented on a frieze in the cinema.

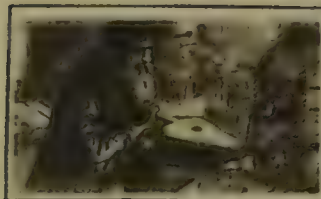


4. ON THE FIRST FLOOR: A VIEW SHOWING A RELIEF COMMEMORATING THE LANDING OF VAN RIEBECK IN SOUTH AFRICA; COATS OF ARMS OF THE OLD REPUBLICS AND PART OF A LATIN INSCRIPTION.

examples of old furniture such as the early Dutch and French settlers took with them from Europe or made themselves at the Cape from local or East Indian woods." Our photograph of the Travel Bureau (No. 2) shows, on the left-hand wall, a historic picture which was reproduced in colour on a double-page in our issue of November 12 last. It is a painting in oils by the famous Dutch marine artist, Hendrich van Minderhout (1632-96), and represents the old Dutch flag-ship, "Eendracht" ("Union"), prominent in many battles of the Anglo-Dutch wars until it was blown up accidentally by its own magazines at the Battle of



8. THE HIGH COMMISSIONER'S ROOM: A FIRST-FLOOR APARTMENT BEHIND THE TRAFALGAR SQUARE PORTICO, WITH WALLS PANELLIED IN STINKWOOD AND A CEILING DESIGN OF SOUTH AFRICAN FLOWERS.



THE WORLD OF SCIENCE.



BRACHIOPODS, OR "LAMP-SHELLS": LITTLE ANIMALS OF IMMEMORIAL LINEAGE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WE have grown accustomed to think of the living animals and plants of to-day as having, most of them, an ancestry which can be traced back for a million years or so, but always, as we trace their history backwards in time, merging into types less and less like their modern descendants. And thereby we get into the mental habit of considering change and transformation as the inevitable rule since life began. It is as well to remember, however, that this process of change is not inevitable. For there are some forms of life which have come down to us, to all intents and purposes, unchanged for, say, a hundred million years—from the earliest-known fossil-bearing rocks, in fact.

The most striking example of this kind—indeed, almost the only one—is that furnished by one of a group unheard of by the plain man, known as the "Brachiopods"—the "lamp-shells," of which to-day some 140 species are known to science. But these are but a remnant, for the total number of species belonging to this group reaches 6000. Of these 140 species, some bear a very close likeness to their fossil ancestors; but there is one notable exception, and that is the *Lingula*. For it can be traced back, so far as the evidence of the shell is concerned, to the Cambrian, the oldest fossil-bearing rocks, absolutely unchanged. How is it that this creature, for a hundred million years, has contrived to retain its identity, while all the other members of its tribe were as prolific in changes of form and size as the

But when they came to be more closely examined, it was discovered that they were constructed on a totally different plan. Thus the two valves of the shell in, say, the cockle, are lateral; that is to say, they cover each side of the body. In the lamp-shells one valve covers the back, the other the ventral aspect of the body. And, moreover, the two valves do not match each other. The lower, or ventral valve, is deeper, more spoon-shaped than the upper. There is, however, a still more important difference between these two types. For the molluscs breathe by means of an elaborate system of gills. The lamp-shells have no definite breathing apparatus. They have, however, a very complex feeding apparatus. Water containing diatoms, and other excessively minute organisms, is drawn into the shell by currents set up by an extensive system of "palisades," forming a closely set wall of bristle-like outgrowths, rising from a system of loops, such as are shown in Fig. 2. The inner side of this palisade supports a closely set "velvet-pile" of waving cilia. These circulate the inhalent currents, and the food particles which are introduced thereby are collected into a sort of gutter at the base of the fringe, and carried round to the capacious mouth. The inner side of this palisade is beset not merely with waving cilia, but also with minute blood-vessels, and these probably extract the oxygen from the water which is essential to all breathing organisms.

And now comes a curious and interesting fact. Generally we find, in tracing the development of any particular type from fossil to recent, that we get a corresponding increase in complexity of structure. But this is far from being true of the loop, or "lophophore system," of the lamp-shells. For in some, as in the Devonian *Cyrtina* and *Ptychospira*, *Spirifer* of the Carboniferous, *Spiriferina* of the Middle Lias, and many others, they took the form of a delicate and elegant pair of spirals almost filling up the shell, thus strongly contrasting with the simple loops of to-day. This complexity was an early feature in the structure of these creatures, and reached its climax so far back as the Silurian, whence more than 2600 species are known—a prodigious number indeed.

With the advent of the Eocene, and onwards, lamp-shells are no longer a conspicuous group of fossils: the species belonging to this age, indeed, are almost without exception identical, so far as genera, or groups of species, are concerned, with those now living, and scarcely exceed them in number. These lamp-shells, so called from their resemblance, when seen in side view, to the ancient Roman lamps, were, with the exception of *lingula*, permanently anchored to projections on the sea-floor, as are their living descendants, by a short stalk passing through the hole in the

shell seen in Fig. 2. In this they recall those mollusca of to-day, like the mussel, which anchors itself by adhesive silk-like threads known as the "byssus"; but this passes out from between the valves. *Lingula*, the exception to the rule, lives in burrows in the sand, and anchors itself by a long stalk, which, at its base, forms a sand-tube around it. During life it thrusts up the shell till its anterior end is level with the sea-floor. And from between the valves it protrudes a fringe of stiff bristles, apparently as a palisade to keep out the sand. On the slightest alarm, the stalk contracts and drags the body down to safety.

In the matter of shape and colour there is a considerable range, as might be supposed from the large number of species, fossil and recent, known to science. In all cases, the structure of the "shell" is quite different from that of the mollusca. As touching shape, there is no very striking range. *Rhynchonella*, fossil and recent, recalls the cockle. A few fossil species, like *Chonetes* and *Productus*, bore a few long spines, like those of many molluscs of to-day. A very few show bright colours, though these are indicated on the shells of a few fossil species, and there is one to-day—*Terebratalia occidentalis*—shown in Fig. 3, which has bands of rose-pink on a nearly white background.

Finally, something must be said of the larval stages. Young lamp-shells, for a brief spell, are free-swimming organisms, but excessively minute, and unable to travel far from their birth-place. At this stage they recall the larvae of many marine worms and of some molluscs. But expert opinion inclines to the view that the lamp-shells differ so widely from all other invertebrates that they must be set apart as a group by themselves, with no known relationships to any other groups.



1. A LITTLE SHELL WHICH, IF A VENERABLE LINEAGE COUNTED FOR ANYTHING IN ZOOLOGY, WOULD PROBABLY BE VOTED OF THE OLDEST FAMILY AND THE BLUEST BLOOD ON THE EARTH!—THE LAMP-SHELL OF AUSTRALIA (*LINGULA MURPHYANA*), WHICH, FROM THE FIRST-KNOWN MEMBERS OF THE "FAMILY TREE," FOUND IN THE EARLIEST FOSSILIFEROUS ROCKS, DOWN TO THE PRESENT DAY, HAS PRESERVED THE SAME FORM. (ENLARGED.)

The human race, even if we start with the oldest-known fossil men, is but a development of yesterday when we come to compare it with the record in time of this humble "lamp-shell," which can be traced back—so far as the evidence of the shell is concerned—to the Cambrian (the oldest fossil-bearing rocks) unchanged! Unlike its near relatives, *Lingula murphyana* lives in burrows in the sand, and anchors itself by a long stalk which, at its base, forms a sand-tube around it. Furthermore, it has survived some thousands of species of its kindred which have failed in the struggle for existence.



2. *MAGELLANIA FLAVESCENS*: AN AUSTRALIAN LAMP-SHELL; SHOWING THE SMALL ROUND HOLE AT THE BASE MARKING THE EXIT OF THE STALK BY WHICH THE ANIMAL ANCHORS ITSELF.

rest of the animal kingdom? And why is it, again, that these variable, plastic species are now nearly all extinct, while *lingula* has defied the ages, and come down to us indistinguishable from the first of its race? Will it maintain this defiance of time and tide for millions of years yet to come?

And there is another inexplicable fact to be borne in mind. *Lingula*, the same yesterday, to-day, and to-morrow, is "Lingula, the Brachiopod." It appears on the stage a perfect Brachiopod. That is to say, we have no "lingula in the making," no clue as to its earlier developmental history in these Cambrian rocks. And this fact suggests that the "missing link, or links," must have come into being either at the very beginning of the Cambrian Era—for *lingula* first appears just as the Cambrian was passing into the Ordovician—or even in what we call "Pre-Cambrian times," leaving no hard parts to be preserved. And so, then, it comes about that we can only speculate as to the ancestry of "lamp-shells." The earlier naturalists, drawing a bow at a venture, choose to regard them as nearly allied to the mollusca, or "shell-fish," such, for example, as the mussel or the cockle, and resemblances to both are to be found.



3. A REMARKABLE CALIFORNIAN LAMP-SHELL (*TEREBRATALIA OCCIDENTALIS*): ONE OF THE FEW BRACHIOPODS WHICH SHOW BRIGHT BANDS OF COLOUR.

Within the shell are the loops which support the upstanding ciliated palisade bringing in currents of water containing diatoms and other microscopic organisms on which the creature feeds.



THE HIGHWAY OF THE WATER GIPSIES.

This charming example of the art of Mr. L. Burleigh Bruhl, the well-known landscape painter, depicts a lock on the Grand Union Canal at Cassiobury, near Watford, formerly the seat of the Earls of Essex. It is one of the scenes shown in the film version of Mr. A. P. Herbert's popular novel, "The Water Gipsies," and is a favourite haunt for residents of Watford and the neighbourhood. The busy traffic of gaily painted horse-drawn or motor barges, with their quaint cabin fittings, and the distinctive dress of the barge folk, who are still something of a "peculiar people" in that respect, provide a constant source of interest. The canal was made as long ago as 1790, and during its 91-miles course from Braunston to Brentford, where it joins Father Thames, it flows through some

interesting country. It is perhaps most attractive during its twenty miles in Hertfordshire, where it borrows largely from two pretty rivers, the Gade and the Colne. Among many local beauty spots is Grove Mill, at a bend of the canal under "The Grove" (formerly the residence of the Earl of Clarendon, a picture of which by the same artist, bought by public subscription, is in the Municipal Art Gallery at Watford. Mr. Burleigh Bruhl has made a special study of the Grand Union Canal, and another picture was not long since purchased by the New Zealand Government. He himself, it may be noted, was born in Baghdad, and was educated in Vienna. His work is represented in various public galleries in England as well as in the United States.

The Choir of Angelic Minstrels in Exeter Cathedral: Painted Sculptures from a Building 800 Years Old.

FROM THE DRAWINGS BY PROFESSOR E. W. TRISTRAM



THE JEW'S-HARP PLAYER.

From tomorrow, June 25, to July 2 a festival week is to be held in Exeter and at the Cathedral to celebrate the eight-hundredth anniversary of the Norman building. Amongst the renovations undertaken for the Dean and Chapter, with the financial aid of the Friends of Exeter Cathedral, is that of the Minstrels' Gallery, which has been carried out by Professor Tristram and his staff. Although other Minstrels' Galleries exist, as at Westminster, Wells,



THE REBEC PLAYER.

and Malmesbury, none equals that of Exeter in perfection and beauty of design. The original colouring of this superb product of West of England craftsmanship, executed soon after the Black Death had taken such heavy toll of English craftsmen, is now revealed in all its fairness. A choir of carved angels in graceful attitudes, its chief feature, occupies the niches of the parapet. The figures are playing mediæval musical instruments, including



THE PORTATIVE ORGAN PLAYER.

the cithole, bagpipes, recorder, rebec, harp, jew's-harp, trumpet, portative organ, gittern, shawm, timbrel, and cymbals. Their features are painted in a life-like manner. Each wears a necklace of coloured beads. Their draperies are enriched with many bright hues. The brick-red with which the recesses of the niches are painted, and the dark-grey, green, and gold of the canopies, enhance the beauty of the colour scheme. This Minstrels' Gallery gives some



THE CITHOLE PLAYER.

idea of the richness of colouring once possessed by all the cathedral's magnificent sculpture. The wealth of imagery on the West Front was richly treated, in gold, silver, and bright colours. Similar work has already been exposed on some of the lovely corbels supporting the vaulting ribs in the nave and choir. Colouring has also been found on the stone screens in front of St. Gabriel's Chapel and the Chapel of St. Peter and St. Paul.



Here's Health

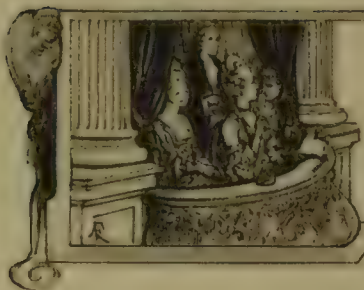
At the lunch table, Whitbread's Pale Ale's brilliant amber clearness, delicate flavour and refreshing tone make it a universal favourite. It sharpens appetite and aids digestion. It can be served off the ice or at natural temperature.



WHITBREAD'S PALE ALE

The World of the Theatre.

By J. T. GREIN.



"SOME" ACTING: "DINNER AT EIGHT."

NOW that the whole world is represented in London at the Conference, it is well worth pointing out to our numerous visitors a production that is as near perfection as the art of the producer and of the players can make it. I refer to "Dinner at Eight," at the Palace. In accordance with my custom, I visited it a second time since I criticised it after the first night. I believe in this habit of "Second Sight"; it is, as it were, my conscientious Court of Appeal. Now, on the first night of "Dinner at Eight," I was much interested in, but not greatly impressed by, the play. Although our actors did their level best, they seemed—as the Dutch put it—like birds in a strange warehouse. They one and all tried ever so hard to be Americans, although their innate Britishness oozed out from all the corners of their characterisations. Thus the one American in the cast, Mr. David Burns, in his typical sketch of a theatrical agent stood out in flamboyant prominence. This racial vacillation somewhat discounted the merits of the play. Its affinity to the cinema sprang to the fore; its inwardness, its gentle moral—of the tragedy next door whilst we may be feasting—became obscured. The play became a hybrid thing, neither truly American nor truly English. Miss Irene Vanbrugh alone on that occasion, by an immense *tour de force*, achieved the velocity of delivery which generally is a bar sinister to the English tongue.

But in this case the familiarity of the actors did breed something else than contempt; it bred harmony and unison. This second visit, on a very hot afternoon, when for once the house—generally full to overflowing—was

humanly alive that theirs are true cases of *ars celare artem*. I refer to Mr. Lyn Harding, the amorous, plebeian he-man, now a humble slave, now a coarse animal creature vituperating his equally vulgar wife in the strident language of the beachcomber; to Mr. Basil Sydney, the cinema idol of yesterday, still conscious of his own importance, but a slave to the bottle and his conceit—a superbly drastic scene of decay and despair; to Mr. Tristan Rawson, the host of the dinner-party, suffering from calcification of the

short or too long. The same is true of an emotional situation. If it be too long-drawn-out, then the tenseness is lost and the illusion destroyed. Instead of being absorbed in the mood, we become aware of the manner. And yet again, if the *tempo* is not in accord with the occasion, if it hurries on, leaving insufficient time for the mood indicated to develop, the play is killed. This factor in timing is largely in the hands of the players themselves. A wide and varied experience with audiences of varying character enables

them to feel the pulse of the house, and, unconsciously, the *tempo* of their acting accommodates itself. They do not wait for the laugh that isn't there, nor protract an emotion till someone responds with a destructive giggle. It is this intuitive instinct, reinforced by such experience, that, among other gifts, enables Sir John Martin Harvey to establish such a perfect contact with his audience. To watch him in Maeterlinck's "The Burgomaster of Stilemond," now being revived at the Little Theatre, is not only to see him in one of his finest parts, but it affords an opportunity of observing the artist at work.

The piece that focusses its interest on the concatenation of incidents must move quickly, since the playwright has only provided sketches of character. Such was the case in the speedily withdrawn production, "Clear All Wires," at the Garrick, where all was hustle and hubbub and a general commotion. Telephones rang, bricks flew through windows, pistols cracked, American journalists shouted, and a medley of figures, ladies, peasants, and Soviet officials, came and went, so that the whole stage was agog with movement and noise. Holding the farcical adventures together was one Mr. Buckley J. Thomas; and Bernard Nedell took the part in a swift stride. Such entertainment as the piece provided depended entirely on the speed and attack. Minor droll sketches filled out the lively pattern with hilarious touches, and, by a fusillade of absurdities peppered through the evening, we were kept in the sphere of nonsense. It could not be everybody's taste, but if you wish to test wherein the stimulus of the entertainment resided, only consider what the piece would have been like played leisurely.

It must be obvious, of course, that pace has a definite relation to space. This is a calculable factor, and the producer timing his production must take it into account. The play set in an intimate theatre must move differently from when it is transferred into a big one. The extreme case is where it is transferred into the open air, as in the Botanical Gardens at Regent's Park. Here Mr. Sydney Carroll has revived his decorative black-and-white production of "Twelfth Night" under the canopy of the sky in a spacious arena. Action expressed through gesture

must inevitably be simplified, the pitch of the voice must be altered, and the speed of the play in such a setting must take on a more leisured ease. A fresh technique has to be employed, and those pauses when exit and entrance demand time are filled out with pageantry and music. Shakespeare's plays, that fitted the more spacious Elizabethan theatre (which was not confined behind a proscenium arch), lose less under these circumstances than the play constructed for the modern stage; and Mr. Carroll follows a sound policy in proposing to follow "Twelfth Night" with "As You Like It." How lovely the words sound as they fall across the wide space, where only a soft breeze gently rustles! How lovely the characters of Viola and Olivia shape themselves in the persons of Miss Margaretta

Scott and Miss Phyllis Neilson-Terry! How rich are the humours of Sir Toby and his cronies; how mellow the laughter of Maria; and how consistently droll is Sir Nigel Playfair as Malvolio! Mr. Robert Atkins (whose Sir Toby is so admirable) has mastered the problems facing the producer; for though the pace is easy, it never drags, but rather it serves to give enhanced value to the poetry.



THE THIRD SEASON OF THE FAMOUS FRENCH "COMPAGNIE DES QUINZE" IN LONDON: A SCENE FROM THEIR NEW PLAY, "LOIRE"—WHEN THE WATERS OF THE RIVER ARE INVADING THE HABITATION OF MAN.

The third season of the "Compagnie des Quinze" opened at Wyndham's on June 20, with André Obey's latest work, "Loire," a play written round the river of that name. Auguste Bovario plays the part of a fisherman, the leader of the humans; and Monys Prad appears as "Loire." The theme of the play is the dramatic struggle between man and the elements when the river rises in flood. The second week of the season will be devoted to a revival of "Viol de Lucrèce," and the production of another novelty of Obey's, "Venus and Adonis." During the third week "Les Lanceurs de Graines," by Jean Giono, will be presented.

coronary arteries. This scene moved the audience to such painful emotion that a murmur of awe escaped from many lips. As for the play, I repeat that it has almost changed its nature. It has lost its mechanical aspect. The tableaux no longer reminded me of the cinema. In the space of ten hours, most cleverly reduced to two and a-half on the stage, we behold from an angle the fates of many lives; whilst at eight the gong assembles to dinner the babbling crowd, which, forgetful of the absentees and the world outside, carry their own carefully hidden feelings to the festive board.

PACE AND SPACE.

How often the criticism is made that the production lacks pace, and the piece drags! Now, this question of pace, or speed in action, is one of the most difficult factors, because of its nature, to control. For it is not merely a problem of stop-watches and arbitrary timing. Such a control would reduce performance to mechanics and production to formula. It is more subtle. It is closely related with the mood of the play, and with the manner of the players. The pace, by its accelerations and its *ritardandos*, expresses the varying emphases of the theme, giving to climax its full impact and to emotion its full value. It must be governed by an unconscious sensitiveness to the response of the audience, as well as by intelligent anticipation of effects. Audiences vary with every performance. The audience that is alive and quickly responsive, and the audience that is lethargic, are two different propositions, as the actor on the stage well knows. The laugh comes in one place on one night, in another place on another night, or it may not come at all. When it comes it can be killed by a fraction of a second, either too



"PROSCENIUM," AT THE GLOBE: IVOR NOVELLO, AUTHOR OF THE PLAY, AND PLAYER OF A DUAL RÔLE IN IT; AND FAY COMPTON AS NORMA, THE ACTRESS WHO IS LOVED BY BOTH FATHER AND SON.



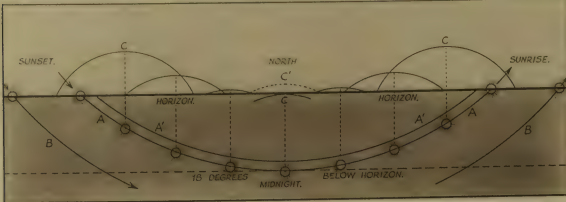
"PROSCENIUM," AT THE GLOBE: IVOR NOVELLO AS GRAY RAYNOR, AND JOAN BARRY AS EUNICE MANNERS, THE YOUNG ACTRESS ON TOUR.

Ivor Novello takes the part of the middle-aged Lieut.-Col. Sir Geoffrey Bethel in the prologue (set in 1918), and Sir Geoffrey's son in the latter part of the play. Norma Matthews (Fay Compton) is loved by both father and son, and appears on the stage at three different periods—as a woman of twenty-five, and at the ages of thirty-eight and forty-three.

sparcely filled, was a revelation. No *matinée* slackness here; no lassitude under the influence of the boiling thermometer; but a band of twenty-four actors all playing with infinite zest; all, even those endowed with the tiniest parts, vying with the principals to make their mark. As before, Miss Irene Vanbrugh was the Society leader, but one as to the manner born now, not hot-house forced. She rattled off the dialogue with the rush and ripple of a cascade, yet every word was as clear—as crystal clear—as a dew-drop; every mannerism was carefully studied; every manifestation of a linnnet-headed Society woman as ingeniously demonstrated as Ruth Draper does in her most telling sketches. Next to Miss Vanbrugh, the palm must be divided between Miss Carol Goodner and Miss Laura Cowie. The one the platinum-haired, bone-vulgar *parvenue* wife of a typical *nouveau riche*; the other no less paramount as the back-number theatrical star who used to fascinate, but who bores all her old friends by her undying belief in her physical attractions. Three of the many leading men now give portrayals so intensely characteristic and

IN high terrestrial latitudes the sun does not set at the time of the Summer Solstice, but remains above the horizon during the 24 hours of the day, and there is thus no night in these regions at that time.

thirty-six times its apparent diameter) below the horizon. After this, true night is considered to set in; the stars of the faintest order of brightness visible to the naked eye are seen, and the sky generally is



TWILIGHT AT THE SUMMER SOLSTICE: AN EXPLANATORY DIAGRAM.

The twilight glimmer ceases to be visible and true night sets in when the sun has sunk 18 degrees below the horizon. The diagram shows the successive movement of the arc of twilight, C, as the sun moves below the north horizon in the curve A. For a curve such as B, which is a path in latitudes nearer the Equator, the twilight is shorter and fainter. In latitudes such as that of Paris, at the time of the Summer Solstice, because of the elevation of the sun by refraction, a curve, A', represents the horizon's north point to allow of the twilight arc, C', being visible at midnight. In England, which is nearer the Polar Circle, the phenomenon is more easily visible.

Many nature-lovers then go on tour to Northern Scandinavia, or to Spitzbergen. These regions have become the destinations of excursions to view the phenomenon of the sun moving in a long curve in the north-west sky, grazing but not going below the north horizon, and, at midnight, crossing due north under the North Polar point, rising again in a continued curve in the direction of the north-east sky. In order to be able to see this, it is necessary to travel to a latitude higher than $66^{\circ} 33'$; that is, to a region inside the Polar Circle, the limit of the circular area surrounding the earth's North Pole, which, because of the inclination of the earth's axis, is turned towards the sun and illuminated by it at the Summer Solstice.

Although everyone knows of the Midnight Sun—even those who have not had the opportunity of observing the phenomenon—few realise that it is possible to see at least the glimmering light of our luminary at night in regions nearer the Equator than is the Polar Circle, the limit in this case being a circle of latitude a little to the south of Paris.

When the sun, in its motion across the sky because

of the earth's rotation, has set behind the curvature of our globe, its rays continue to light up directly the higher regions of the atmosphere above an observer. After the disappearance of the sun itself, a diffuse general illumination called the twilight thus follows, very markedly lengthening the day, and decreasing in strength with the sun's progress below the horizon after setting. As the position of the sun changes its direction, the twilight, moving with the sun, shows itself, from the effect of perspective, as a decreasing segment of an arc: and it is found that this twilight arc disappears when the sun is about 18 degrees (nearly

THE TWILIGHT IN THE NORTH-WEST SKY. This photograph was taken at 11 p.m. (summer time) with a projection-lantern condensing lens. The exposure was 190 seconds. It shows the twilight arc and the general diffuse sky illumination above it.



THE LIGHT OF THE

A LITTLE KNOWN PHENOMENON: VISIBLE AT NIGHT, AT THE FAR SOUTH AS PARIS, AND ALSO,

By PETER DOIG, F.R.A.S. (Editor, "British Astronomical and the French Astronomer. Illustrations

at its darkest. It may be added that, soon after the sun sets, another sort of twilight bow is to be seen in the sky rising in the east—a dark-blue segment bounded by a faintly reddish arc. This is the shadow of the earth upon the air, and as it rises it rapidly becomes diffuse and indistinct, and is lost in the sky before it reaches the point overhead. In the inverse order we find all the appearances connected with twilight taking place at the dawn before sunrise.

It is possible to determine up to what point at a given place on the earth one is able to see twilight after sunset or before sunrise, at the time of year when twilight conditions are at their greatest. This is at the Summer Solstice, when the axis of rotation of the earth is in a plane directed towards the sun, and when the sun's light is therefore spread over the greatest distance from the North Pole. One of the diagrams shows this state of affairs, and explains why an observer, situated in a latitude similar to that of Paris, can, at midnight, see at the north horizon part of the

SUN AT MIDNIGHT.

THE GLIMMER OF SUNLIGHT SUMMER SOLSTICE (JUNE 21), AS OF COURSE, IN ENGLAND.

Association Journal") after an Article by M. Lucien Rudaux, supplied by M. Rudaux.

atmosphere illuminated by the sun, above a horizon itself in darkness. A simple calculation shows that the sun is then below the horizon the required amount—i.e., 18 degrees, or 36 sun-breadths, at which twilight ceases and true night begins. This is geometrically the case, but it is somewhat affected by the fact that the refraction of the earth's atmosphere raises the positions of the stars to an appreciable extent, as is shown by the photograph of the setting sun, the position of which is, by this means, raised about its own breadth above the horizon.

At the Summer Solstice, on June 21, it is very interesting, in latitudes such as the north of France or south of England, given clear skies, to observe the progress of the twilight and note the diffused light of the sun on the northern horizon at midnight. Such a phenomenon takes place every year; but its observation is often rendered impossible by the presence of moonlight in the sky. This year, however, the circumstances are quite suitable, as there is no moonlight on June 21, new moon being on the 23rd. We may add that the conditions for visibility of this midnight twilight extend from some time before June 21 until the end of the month in the latitude of Paris, and for a longer period in higher latitudes, the difference being considerable in the more northerly latitude of England.

In saying that latitudes north of Paris will have a sight of the sun's light at midnight, it is of course necessary to point out that this light is very feeble and easily obscured by the many bright lights of a town or city. It is



A DIAGRAM EXPLAINING THE MIDNIGHT SUN AND THE VISIBILITY OF SOLAR LIGHT AT MIDNIGHT IN NORTHERN LATITUDES, AT THE SUMMER SOLSTICE.

To an observer north of the Polar Circle the sun remains visible, at the Summer Solstice, throughout the entire day, and is situated at the north point of the horizon at midnight for the position O. At the same time, in the latitude of Paris, at O', the sun is hidden behind the curvature of the earth; but above the horizon in the north a part of the sun-illuminated higher strata of the atmosphere is seen, as is indicated by the angle A (exaggerated for clearness). In his very interesting article on this and the opposite page, our contributor points out that this year conditions are exceptionally suitable for observing, in these latitudes, a midnight glimmer in the northern sky, since new moon is on June 23, and there is, therefore, no bright moonlight to render observation impossible. The writer also explains that, were it not for the influence of refraction, whereby the apparent position of the sun is raised by an amount corresponding roughly to its own breadth, the phenomenon of midnight twilight would not be visible so far south.

in the unit country areas that it can be best observed, especially when the dark outlines of trees or buildings are seen interposed, and one of our photographs shows this very well.

It may be added to this article, which is based on one by the French astronomer, M. Lucien Rudaux, that there have recently been published by the Cam-

bridge astronomer, Dr. W. M. Smart, some interesting results of measurement of the intensity of ordinary twilight. These show that when the sun is 5 degrees (10 sun-breadths) below the horizon, an area of the sky at the zenith equal to the moon gives about twice as much light as Jupiter at its brightest; while later, when the sun has gone down 10 degrees (20 sun-breadths) below, such an area at the point overhead gives only an amount of light equal to that of the much fainter Pole Star or of one of the stars in the Plough.

THE TWILIGHT ARC IN THE NORTH.

This photograph was taken at 11 p.m. (summer time) with a projection-lantern condensing lens, giving poor definition but great brightness of image. The exposure was 300 seconds (with yellow screen). It shows the twilight arc as a segment of a circle.



THE SUN'S APPARENT POSITION AFFECTED BY REFRACTION.

Atmospheric refraction of light from the stars makes them appear higher above the horizon than they really are. The fact is seen from this photograph, which shows the sun's apparent position at the instant when, if there were no atmosphere between it and us, its lower edge would appear to touch the horizon.





A PAGE FOR COLLECTORS.

THE ANNUAL EXHIBITION AT MALLETT'S.

By FRANK DAVIS.

THIS large, mixed exhibition, mainly of English furniture, has firmly established itself in the minds of collectors as a June institution. This year's show is, as usual, well arranged, well chosen, and—a small point, but adding much to its interest—well catalogued. The conscientious critic, apart from rendering thanks for this trinity of virtues, can, in so varied a collection, do little more than seize upon one or two pieces which especially attract his attention, and invite his readers to go and judge the whole exhibition for themselves in detail.

One room is devoted mainly to the simpler late eighteenth-century pieces, out of which two little writing-tables seem to me to be well worth illustration (Figs. 2 and 3). The latter is extraordinarily attractive, and I suggest that the many who abominate the use of ormolu as furniture decoration should examine it carefully. It is, if you like, a pretty little bit of nonsense, of very great refinement, beautifully

reproduction gives no idea of the colour of this elaborate and typical piece—its main interest lies in the finely figured mulberry veneer of which it is composed. There are a number of exhibits illustrating the vogue for what we were then pleased to consider Chinese designs, ranging from a delightful screen covered in needlework of the beginning of the century, to a pair of large Chippendale gilt mirrors of

delightful pair of glass bottles fitting into a chased octagonal stand (for oil and vinegar), made by Paul Crespin in 1732. Four candlesticks are also notable—a pair of 1684 with fluted shafts, and a pair of 1695 with square cluster column shafts. In addition there are this year a number of foreign pieces, including a German sixteenth-century Nautilus cup, the shaft of which is formed by a man in armour, and a standing coconut cup and cover, chased and engraved and surmounted by a figure holding a shield. If such things happen to be English, their value runs well into four figures: as they are German, it is a matter of £50 or so—like other market vagaries, absurd but inevitable, for rarity value is at least of equal importance with artistic merit when it comes to fixing prices. I illustrate from this case a small Dutch seventeenth-century silver-gilt casket (Fig. 1), pierced and chased with flowers and foliage, which is a charming and characteristic example of good craftsmanship. The rich and learned collector will presumably pass it by as unworthy of his august attention.

The furniture in the same room as the silver is mostly of the seventeenth century. Of the marquetry pieces, the finest seem to me to be a pair of large mirrors of about 1790, whose frames have floral



1. FROM A CASE OF FOREIGN ANTIQUES SHOWN IN MESSRS. MALLETT'S EXHIBITION: A DUTCH SILVER-GILT CASSETT DATING FROM ABOUT 1700.

All Reproductions by Courtesy of Messrs. Mallett and Son, of 40, New Bond Street, W.1, and the Octagon, Bath.

the 1760's, almost identical with a design in his "Gentleman and Cabinet Maker's Director." Indeed, one might profitably walk through the show with the idea of counting up how many typically English pieces of furniture have their origins in France or Holland or China, and how many are purely native in character. Such an experiment is a useful antidote to an excess of insularity in the blood.

In previous years, if my memory is not faulty, there has always been a case filled with English silver of considerable importance. The English pieces are still in evidence, notably a large James II. silver-gilt two-handled porringer and cover, with acanthus-leaf decoration in the very finest tradition, and a



2. ENGLISH TASTE UNDER THE INFLUENCE OF FRANCE: A LITTLE WRITING-TABLE OF GREAT ELEGANCE, WITH SLENDER CABRIOLE LEGS AND A CANTED APRON. (C. 1775.)

made (you must take my word for that), admirably proportioned; the two front corners are extended outwards to form the upper part of the legs, and this top piece is banded with ormolu. The drawer pulls out, and is fitted with a leather writing-slide. The fluted legs taper gently downwards. If one is very captious indeed, one can find fault with the last three inches of the legs, which are perhaps just an eighth of an inch too thick; but apart from this very minor point, this piece seems to me near perfection. The other very similar little table, with its slender cabriole legs, presumably a few years earlier in date, is only one degree less attractive. The rectangular upper part is a trifle out of harmony with the easy, gentle curves of the main structure, and the apron is canted outwards just a shade too far. None the less, these two, in their several ways, seem to me to illustrate admirably not only the dependence of English cabinet-makers upon French fashions, but—what is more to the point—their ability to adapt those fashions to their own purposes, and interpret an alien idiom with simplicity and directness. A small tambour, or, more vulgarly, roll-top desk, in the next room (satinwood with inlaid green harewood border), can profitably be compared with these two.

Going back in time, and in taste from a purely feminine to a more robust fashion, the double-domed Queen Anne bureau of Fig. 4 has all the solid qualities of Dutch tradition, tempered by the restraint one expects in the England of the early 1700's: the



ENGLISH TASTE UNDER THE DUTCH INFLUENCE: MAGNIFICENT QUEEN ANNE BUREAU VENEERED WITH MULBERRY.



3. ENGLISH TASTE UNDER THE INFLUENCE OF FRANCE: AN ELEGANT LITTLE EIGHTEENTH-CENTURY WRITING-TABLE WITH ORMOLU MOUNTS. (C. 1780: HEIGHT 3 FT. 10 IN.; WIDTH 2 FT. 7½ IN.)

marquetry panels in various coloured woods on an olivewood ground; and a seaweed marquetry cabinet very similar to one belonging to the late Countess of Strafford, illustrated on this page some weeks ago. The age of oak is represented by a few choice examples of about 1630, notably two buffets which are well worth as careful a comparison as are the two little writing-tables of Figs. 2 and 3. They are both simple and distinguished. One is a three-tiered piece, the other two-tiered. In the first, each tier is supported by a pair of lions, pleasantly formal and heraldic; in the second—which has a canted cupboard in the centre—support is provided by a cluster of three columns at each corner. The legs are baluster, and carved with foliage and scales. There are also two credence tables, one of which has a fold-over top.

A remarkable collection of clocks is illustrated on the opposite page.

As unimportant as the Dutch casket illustrated, but not less interesting from the point of view of craftsmanship, is a tankard of maplewood, which stands on one of the tables and may easily be overlooked. This is Danish, and lined with silver bearing the Copenhagen hall-mark. The carving is perhaps a trifle florid, for the whole surface is covered with animals and figure medallions and floral bandings. It is, perhaps, as well to emphasise such unusual and interesting exhibits, lest readers should have the impression that the whole collection is displayed solely for the purpose of creating enthusiasm among millionaires.

CLOCKS THAT ARE COLLECTORS' PIECES: FINE SPECIMENS NOW ON SHOW.

REPRODUCTIONS BY COURTESY OF MESSRS. MALLETT AND SON, 40, NEW BOND STREET, W.1., AND THE OCTAGON, BATH.



1. A QUEEN ANNE WALNUT LONGCASE MONTH CLOCK; BY DANIEL QUARE. (C. 1710.)



3. AND 4. A WILLIAM AND MARY WALNUT BRACKET CLOCK; BY JOHN KNIBB, OF OXFORD. (C. 1690.)—AND (RIGHT) A WILLIAM AND MARY EBONY BRACKET CLOCK; BY THOMAS TOMPION. (C. 1690.)



5. A WILLIAM AND MARY MARQUETRY BRACKET CLOCK; WITHOUT A MAKER'S NAME. (C. 1690.)



6. A GEORGE II. RED SHELL CLOCK; BY BORRELL (OR, MORE PROBABLY, BY MARKWICK MARKHAM).



9. A WILLIAM AND MARY MARQUETRY CLOCK; BY CHARLES GRETTON. (C. 1690.)



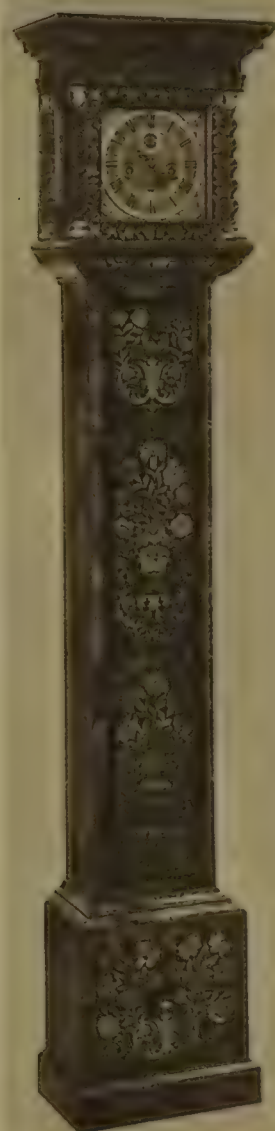
2. A CHARLES II. LONG-PENDULUM CLOCK; BY WILLIAM CLEMENTS. (C. 1680.)



7. A WILLIAM AND MARY CREAM LACQUER BRACKET CLOCK; BY P. BEAUVAIS, LONDON. (C. 1690.)



8. A WILLIAM III. RED TORTOISESHELL BRACKET CLOCK; SIGNED BY PETER GARON, LONDON. (C. 1700.)



10. A WILLIAM AND MARY GRANDMOTHER CLOCK; BY CHARLES GOOD. (C. 1690.)

THESE clocks, with others, and with much interesting English furniture, certain tapestries and needlework pictures, specimens of Chinese and European porcelains, silver, and a case of jewels, are in a very excellent exhibition of antiques which is now being held by Messrs. Mallett and Son, of Bath and of New Bond Street, at their London address, and will benefit the National Art Collections Fund. The following notes concern some of our illustrations: (2) The pendulum of this is twice the usual length and the bob is seen through a bull's-eye in the base. Clements applied to clocks the anchor escapement invented by Dr. Hooke. (4) Tompion was buried in the Abbey in 1713. (10) The walnut case is inlaid with panels in many colours.

"THE VASTY HALLS OF DEATH."

BEING AN APPRECIATION OF
"THE TOMB OF TUT-ANKH-AMEN." VOL. III.: By HOWARD CARTER.*

(PUBLISHED BY CASSELL.)

SELDOM has there been such an apocalypse of antiquity as in the tomb of the young King Tut-ankh-Amen, and we have reason to be thankful that, for the ancient Egyptians, death was more important than life. In this, the third volume of his fascinating story, Mr. Howard Carter describes the contents of two important sections of the tomb. The first is a room beyond the actual burial-chamber, and has been named "The Innermost Treasury." "Small and simple, as it is, the impressive memories of the past haunt it none the less. When, for the first time, one enters a room such as this, the sanctity of which has been inviolate for more than thirty centuries, a sense of reverence, if not of fear, is felt on the part of the intruder. It seems almost desecration to trouble that long peace and to break that eternal silence. Even the most insensitive person, passing this inviolate threshold, must surely feel awe and wonder distilled from the secrets and shadows of that Tremendous Past. The very stillness of the atmosphere, intensified by the many inanimate things that fill it, standing for centuries and centuries as pious hands had placed them, creates the sense of sacred obligation which is indescribable and which causes one to ponder before daring to enter, much less to touch anything. Emotions thus aroused, of which the sense of awe is the root, are difficult to convey in words; the spirit of curiosity is checked; the very tread of one's foot, the slightest noise, tends to increase a fear and magnify an unconscious reverence—the intruder becomes mute."

This sense of awe is not diminished by realisation of the essential purposes which this chamber embodied in the post-terrestrial life of the king. It seems to have combined several chambers in one, from which fact (and from other indications) we may conclude without temerity that the boy-king was buried with less punctiliousness than a more powerful and orthodox Pharaoh might have been. The first purpose of the chamber seems to have been as a "Shawabti-place." The Shawabti-figures, which were found in considerable numbers, were sepulchral statuettes, representing the king swathed in linen, mummiform. They were intended to constitute a kind of corps of deputies for the king, to undertake on his behalf any menial or onerous tasks which he might be called on to perform in the Hereafter. Next, the chamber was, as

the dangers to which he may be exposed." Finally, the chamber served as a Treasury, and a Treasury of the Innermost—apparently both combined in one; its interest and value in this respect have been much impaired by the depredations of robbers, who, in Mr. Carter's view, plundered the tomb not long after the burial. Within this recess, therefore, were assembled all the objects which were necessary to safeguard the monarch's passage to the other world, and to add comfort and amenity to his life after death. Thus "there were boats to render the deceased independent of the favours of the 'celestial ferry-men,' or to enable him to follow Re, the Sun-god, on his nocturnal voyage through the interconnecting tunnels of the Underworld, and in his triumphal journey across the heavens. There were also barques, fully rigged and equipped with cabins, symbolising the funeral pilgrimage; there was a granary filled with grain; a saddle-stone for grinding corn; strainers for the preparation of the exhilarating beverage, beer; and natron for the preservation of mortal and immortal remains. There was even a mock figure representing the re-germination of Osiris, the re-

objects lying upon one another and protruding from remote corners and places. Close by, turned upside down, was a large chair like a fald-stool" (this was the ornate ecclesiastical throne of the king), "decorated in the taste of a distant age. Stretching across the room and resting precariously on their sides, were bedsteads of a form such as is used in the regions of the Upper Nile of to-day. Here a vase, and there a tiny figure gazed at one with forlorn expression. There were weapons of various kinds, baskets, pottery and alabaster jars and gaming-boards crushed and mingled with stones that had fallen from the hole that had been forced through the sealed doorway. In a corner opposite, poised high up, as if in a state of indecision, was a broken box bulging with delicate faience vessels, ready to collapse at any moment. In the midst of a miscellany of every kind of chattel and funerary emblem, a cabinet upon slender legs stood almost unscathed. Wedged between boxes and under objects of many shapes, was a boat of alabaster, a lion and a figure of a bleating ibex. A fan, a sandal, a fragment of a robe, a glove!—keeping odd company with emblems of the living and of the dead. The scene, in fact, seemed almost as if contrived, with theatrical artifice, to produce a state of bewilderment upon the beholder."

The thieves, as if to perpetuate their infamy, left foot-prints and finger-marks, still plain to see after three thousand years. There appear to have been two kinds of robbers—those who sought precious metals and stones, and those who coveted the royal unguents, which were evidently of high value, and which were contained in numerous alabaster vessels. Fortunately, many of these vessels, of singular charm and variety, remain quite intact. Some of them, possibly heirlooms of the royal house, may have been of considerable antiquity even at the time of the burial.



CAKES PREPARED IN PALM-LEAF SHAPES: SOME INTERESTING RELICS OF ANCIENT EGYPTIAN CONFECTIONERY FOUND IN THE TOMB OF TUT-ANKH-AMEN.

THE "MAGICAL FLAME" TO REPEL THE ENEMY OF OSIRIS: A SMALL REED TORCH, MOUNTED WITH GOLD-FOIL, AND ITS CLAY-BRICK PEDESTAL WITH A MAGICAL FORMULA SCRATCHED UPON IT, FOUND IN THE INNERMOST TREASURY OF THE TOMB OF TUT-ANKH-AMEN.

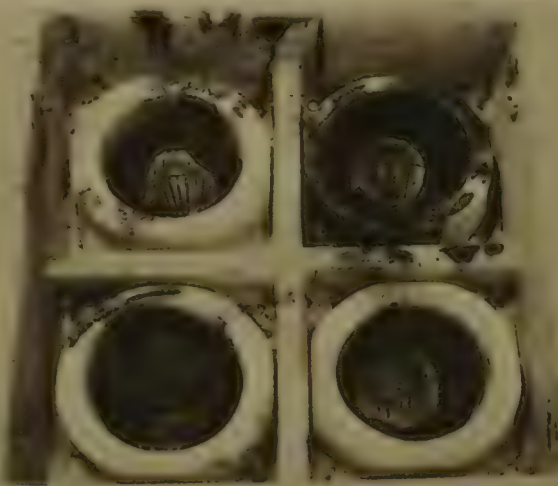
"This little clay brick with its tiny reed torch and a few grains of charcoal seem not to have been dropped by mere chance on the floor within the threshold. . . . The magical formula scratched upon the brick tells us that: 'It is I who hinder the sand from choking the secret chamber, and who repel that one who would repel him with the desert-flame. I have set aflame the desert (?). I have caused the path to be mistaken. I am for the protection of Osiris (the deceased).'"

vered god of the dead, who like a man suffered death, was buried, and who afterwards rose again to immortal life."

The whole of this funerary equipment is described by Mr. Carter in greater detail than can be attempted here, but special mention must be made of the remarkable Canopic Canopy, which enshrined the embalmed viscera of the monarch. It formed an element in the burial-rites second in importance only to the mummy itself, and it remains perfectly preserved in all its rich, elaborate beauty. "The shielding canopy overlaid with gold was supported by four corner posts upon a massive sledge, its cornice surmounted with brilliantly inlaid solar cobras; on each side was a lifelike gilded statuette of a tutelary goddess, guarding her charge with outstretched protective arms. The central portion—a large shrine-shaped chest—also completely overlaid with gold and surmounted with solar cobras, concealed a smaller chest hewn out of a solid block of veined semi-translucent alabaster. This alabaster chest, with gilt dado,

covered with a linen pall, and standing upon a silver-handled gesso-gilt wooden sledge, held the four receptacles for the viscera of the king. The viscera, wrapped in separate mummiform packages, were contained in four miniature gold coffins."

The last chamber, or Annexe, is called a store-room, and it might almost be described as a dump. It was found to be "a jumble of every kind of funerary chattels, tumbled any way one upon the other, almost defying description." This impious disorder is the work of the tomb-robbers, and they appear to have been without scruple in the simian violence of their sacrilege. "Our light illumined strange



THE INTERIOR OF THE CANOPIC CHEST FOUND IN THE INNERMOST TREASURY OF TUT-ANKH-AMEN'S TOMB: A VIEW FROM ABOVE, SHOWING THE RIMS OF THE FOUR JARS AND WITHIN EACH JAR THE HEAD OF A GOLD COFFIN FOR THE KING'S VISCERA.

"This alabaster chest . . . held the four receptacles for the viscera of the king. . . . In the Egyptian process of mummifying the body, the viscera were separately preserved in four receptacles associated with the genii Imsety, Hefy, Dua-mutef, and Qebah-snewef, who were under the special protection of Isis, Nephthys, Neith, and Selkit . . . tutelary goddesses. . . . By the intervention of these genii the viscera were prevented from causing the deceased any unpleasantness. The viscera were removed from the body and placed in the charge of these genii guarded by their respective goddesses."

To see the astonishing display of Tut-ankh-Amen relics in the Cairo Museum is to be overwhelmed by a sense of the brevity of human history and the leisureliness of "progress." Even more impressive, perhaps, than golden thrones and gorgeous insignia are the intimate objects which seem to evoke from the dust the daily life of a civilisation so long vanished. Imagination lingers upon such relics as the king's ostrich-feather fan (almost uninjured by time), his writing outfit, and his hat-box; or upon an ingenious implement for making fire, gaming-boards and playing-pieces of admirable workmanship, pairs of linen gloves, and wine-jars which give us valuable data as to

(Continued on page 952.)

TUT-ANKH-AMEN'S FOLDING CAMP BEDSTEAD FOR TRAVELLING: A VERY INTERESTING DISCOVERY IN THE STORE-ROOM, OR ANNEXE, OF HIS TOMB.

"Underneath a mass of every kind of chattel at the southern end of the room, we found a very interesting folding bedstead, made expressly for travelling purposes. It is constructed of a light wood painted white, and . . . it conveniently folds into one-third of its size by means of heavy bronze hinges."

Illustrations on this Page reproduced from "The Tomb of Tut-ankh-Amen," by Howard Carter, Vol. III. By Courtesy of the Publishers, Messrs. Cassell and Co., Ltd.

required by rubric, a Resting-Place of the Gods; there were many figures of benevolent deities, "since Pharaoh must have a college of divine persons to help him through

* "The Tomb of Tut-ankh-Amen; Discovered by the late Earl of Carnarvon and Howard Carter." By Howard Carter, Hon. Sc.D. (Yale University); Correspondent Real Academia de la Historia, Madrid. With Appendices by Douglas E. Derry, M.B., Ch.B.; A. Lucas, O.R.E., F.I.C. Volume III. With 136 Illustrations from Photographs by Harry Burton, of the Metropolitan Museum of Art, New York. (Cassell and Co.; 18s. net.)

ART EXHIBITIONS OF THE HOUR: MATISSE; BURNE-JONES; AND DE LÁSZLÓ.



"ODALISQUE."—BY HENRI MATISSE.

An important exhibition of paintings, drawings, and engravings by Henri Matisse opened at Tooth's on June 22, and will continue until July 8. That it is destined to attract much attention is certain, for the artist is very definitely among those who count: indeed, he has been called the most eminent master of the contemporary French School. He was born at

Reproduced by Courtesy of Messrs. Arthur



"VIOLINISTE."—BY HENRI MATISSE.

Cateau (Nord) on December 31, 1869. Once he had settled down to his chosen profession, he soon showed himself to be a revolutionary, and won the reputation of being the most daring of the group dubbed "les fauves." As a painter of light, he used pure tones on a big scale; as a lithographer, his work gained immediate recognition; his drawing tends to be restrained.

Tooth and Sons, 155, New Bond Street, W.1.



"THE GODHEAD FIRES."—

BY SIR EDWARD BURNE-JONES.

A Centenary Exhibition of paintings and drawings by Sir Edward Burne-Jones (1833-1898) opened in Galleries V. and XV. of the Tate Gallery, Millbank, on June 17 and will continue until August 31. Mr. Baldwin inaugurated it. It seems unnecessary to add that Burne-Jones was the latest of the pre-Raphaelite painters. He was born too late to take part in the first



"THE WHEEL OF FORTUNE."—

BY SIR EDWARD BURNE-JONES.

oils, water-colours, and drawings, together with a few of the artist's little-known and brilliantly malicious caricatures.—[Reproduced by Courtesy of the Tate Gallery.]



"THE BATEFUL HEAD."—

BY SIR EDWARD BURNE-JONES.

phase of the pre-Raphaelite Brotherhood, but it was largely owing to him and his association with William Morris that this movement entered upon a second lease of life. The present exhibition includes



THE MARCHIONESS DEL MERITO.—

BY PHILIP A. DE LÁSZLÓ.

The Loan Exhibition of portraits by Mr. Philip A. de László will draw a very considerable number of the distinguished artist's many admirers to Messrs. Knoedler's, for it is truly representative, and, in addition, it will benefit the funds of the Artists' General Benevolent Institution. It opened on June 21 and will continue until July 22. Our readers



H.R.H. PRINCESS ALICE, COUNTESS OF ATHLONE.—

BY PHILIP A. DE LÁSZLÓ.

kindred in this paper and in "The Sketch." There are many others to be seen: living likenesses of fair women and of children and of well-known men.

Reproduced by Courtesy of the Artist and of Messrs. M. Knoedler and Co., Inc., 15, Old Bond Street, W.1.



MRS. PHILIP KINDERSLEY.—

BY PHILIP A. DE LÁSZLÓ.

are so familiar with Mr. de László's striking work that there should be no need for us to point out that the pictures here reproduced are typical: they will recall their

BOOKS OF THE DAY.

IN the matter of personal reminiscences concerning the war years, at any rate in the world of politics, I think it would be true to say that the good wine has been kept to the last. Connoisseurs of the Pepsian branch of literature will certainly recognise the Cana vintage in "LORD RIDDELL'S WAR DIARY." 1914-1918. With twelve illustrations (Ivor Nicholson; 21s.). Among the books I have read hitherto, I cannot recall another such record that comes anywhere near it for vital interest, having regard alike to the eminence of the persons that figure in it, the momentous

Smuts, Baron Sonnino, and the author, we read: "Sonnino said: 'The world does not appreciate the magnitude of the events which are taking place. That will be seen only by those who succeed us.' . . . Smuts spoke of the projected air-service to South Africa in four days, the travellers to sleep at an hotel *en route* each night, and described in a dramatic way the change which this would work in the world."

One British statesman, at least, is presented as envisaging certain phases of the post-war world—namely, Lord Reading. His mission to the United States gave him an insight into the American scene, and Lord Riddell mentions his shrewd comments thereon. In the retrospect from these present days of the Economic Conference, and President Roosevelt's worldwide and sympathetic outlook, one is conscious of marked changes. On one occasion we find Lord Reading, then back in England, discussing with Mr. Lloyd George the despatch of American troops in the critical period of the great German offensive six months before. The dialogue here continues—

"Reading: Who drafted the cablegram demanding more troops?"

"L. G.: I did that. I think on March 28th. I went for a walk in the Park with

It was perhaps characteristic of Lord Melchett that he kept an old desk inherited from his father, Dr. Ludwig Mond, unopened for twenty years, though knowing that it contained records of his family dating back to 1780. The keys of this desk were given to the biographer, who was thus enabled to unfold what is claimed to be "a story more romantic than that of Disraeli." Lord Melchett, we are told, was disappointed that he never became Chancellor of the Exchequer, a position for which he was well qualified. To-day his experience in finance and industry would have been a valuable asset to the Economic Conference. As Minister of Health, he laid foundations on which others have since built. The last phase of his career—his devotion to Zionism—was mentioned in these pages recently in connection with certain drawings of modern Jewish types in Palestine.

To be known by a nickname is a sure sign of popularity, but few statesmen, probably, have had that crowning tribute perpetuated on their biographer's title-page, as in "JIX. VISCOUNT BRENTFORD." Being the Authoritative and Official Biography of the Rt. Hon. William Joynson-Hicks, first Viscount Brentford of Newick. By H. A. Taylor, author of "Smith of Birkenhead." With eighteen illustrations (Stanley Paul; 21s.). Like Lord Melchett (whose name, rather curiously, is not indexed in this record of a contemporary political life), "Jix" was at one time Minister of Health, and would have liked to be Chancellor of the Exchequer. Like General Smuts, he long ago foresaw the future of aviation, and in 1922 (on the eve of the famous Carlton Club meeting of Conservatives which killed the Lloyd George coalition) a paper written by him was read in Manchester on "An Imperial Air Service," outlining a project for a daily air-mail between England and India.

If he missed the Chancellorship, however, "Jix" secured the next best thing, from his point of view, when the Conservatives came in again after the fall of the first Labour Government. "It was soon difficult for the public to realise," writes the biographer, "that there had ever been another Home Secretary. He appeared to have been born in the office, the pattern for all time of what a Tory Home Secretary should be. There was, too, something aptly descriptive of the new Home Secretary in the lines by Moore, quoted by a colleague:

His table piled with tea and toast,
Death Warrants and the *Morning Post*."

The word "Jix" has a frivolous sound, which hardly suggests that he was, so to speak, a "busy Protestant." His religious side, however, was very prominent during the debates on Prayer Book revision, and, as Mr. Taylor says, he "played a leading, and possibly a decisive, part" in the rejection by the House of Commons of the Deposited Prayer Book of 1927.

C. E. B.



"ST. GEORGE'S HOSPITAL NEAR HYDE PARK"—A SITE CHOSEN FOR ITS "COUNTRY AIR"—SOON AFTER ITS FOUNDATION: FROM AN ENGRAVING (DATED 1733, BUT PROBABLY 1736) BY ISAAC WARE OF HIS OWN DRAWING.

import of many conversations here disclosed, and the literary charm and skill with which both the portraits and discussions are presented. Revealing as it does the words and actions of a group of men associated in the control of the greatest war in history, and printed just as it was written down at the time, this diary has the high value of a historical document and is at the same time tense with actuality. Its candour is indicated by the fact that, as Lord Riddell mentions, he had to excise passages which cannot be published for some years to come. "In a subsequent volume," he adds, "I hope to deal with the section of the diary relating to the Peace Conference and the Washington Conference."

It was a fortunate coincidence, whether fortuitous or otherwise, that Lord Riddell's diary should appear concurrently with the war memories of Mr. Lloyd George, for there must be many points of contact and comparison, as throughout the war they were in close contact (Lord Riddell being, as it were, chief "liaison officer" between the Government and the Press), and the ex-Premier's personality is the dominating element of the book. The emerging portrait emphasises Mr. Lloyd George's dynamic energy, humour, and geniality, and the infectious high spirits that sustained his colleagues in the dark hours. There is interesting light, too, on his love of reading and his general attitude to life. He surprised that great bookman, the late Sir W. Robertson Nicoll, with his knowledge of books. His tastes, it appears, are catholic. For example, in February 1917 he was enjoying Shaw's "Androcles and the Lion" and O. Henry's "Cabbages and Kings"; and in October 1918 Lord Riddell found him deep in Disraeli's "Tancred"; while his familiarity with the Bible comes out in a talk about the New Testament.

Lord Riddell gives us intimate glimpses of practically all the leading men on the political stage, with some on the military stage as well. Best of all, we frequently get their own personal comments upon one another's foibles and capabilities. And here is a frank admission of motives underlying the political game. The late Mr. Bonar Law speaks of a talk he had with Lord Balfour—

"B. L.: I said to A. J. B. the other day that the art of humbugging the public is a necessary part of the make-up of all successful politicians. A. J. B. agreed. By humbugging, I don't mean deceiving. Perhaps humbugging is the wrong word.

"R.: You mean the art of advertising—the power of attracting public attention. That is necessary for all who depend upon the suffrages of the people—politicians, singers, golf professionals, painters, musicians, tight-rope dancers, etc."

This passage reminds me of Stevenson's "Letter to a Young Gentleman" of artistic proclivities, whom he reminds that the artist's business is to please his public, adding that this necessity "numbers the artist, however ambitious, along with dancing girls and billiard markers."

While reading, in the light of subsequent events, Lord Riddell's record of conversations between war-leaders, it occurred to me to discover whether any of them were looking far enough ahead to speculate on its after-effects. So far, I have not found many instances of such prevision. At that time, of course, the urgency of "the clanging present" was overwhelming. There were moments, however, when some of them turned to the future. Thus, in an entry of Aug. 2, 1914, recording a talk between General



ST. GEORGE'S NEARLY A HUNDRED YEARS AGO: THE HOSPITAL AND THE WELLINGTON ARCH ABOUT 1840; AFTER THE PRINT BY T. SHOTTER BOYS.

Reproductions by Courtesy of Dr. H. R. D. Spitta; and of the Medici Society, Publishers of "St. George's 1733-1933," by J. Blomfield, M.D.

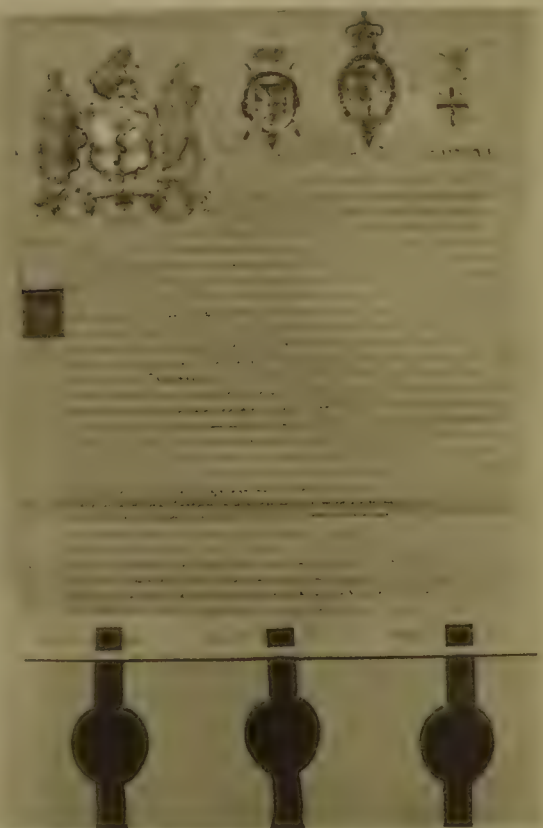
Philip Kerr. Things looked very black. I determined to cable without reference to the Cabinet or Foreign Office. I went to the War Office, and the cablegram was despatched. I suppose Wilson has never forgiven me for sending the message which you [Reading] read at the public dinner, in which I told the American public of the position.

"Reading: I don't think so. I don't think Wilson minded. He certainly said nothing to lead me to think so. I showed the message to House before I read it in public. It was an historic event. The telegram saved Europe."

An incidental comparison between Lord Reading and another eminent member of his race occurs in a biography which, in its later chapters, reveals much concerning post-war English politics down to the year 1930—that is, "ALFRED MOND, FIRST LORD MELCHETT." By Hector Bolitho. With seventeen illustrations (Secker; 21s.). Here, indeed, was one who, in viewing the economic crisis, looked "forward far and far from here." Speaking in New York, a few months before his death, he said: "Our whole modern civilisation, as we know it, is scarcely more than 120 years old, and therefore we are not at the end, we are at the beginning of where we are going to." Tennyson had said the same thing long ago—

For we are Ancients of the earth,
And in the morning of the times.

Mr. Bolitho has portrayed a very interesting character with vigour and liveliness, making no secret of his partiality. "The present biographer," he writes, "has passed from the calm state of interest, with which he began this work, to a deep affection for his subject. . . . It is an affection which has grown out of letters and papers."



THE CHARTER OF ST. GEORGE'S HOSPITAL, WHICH THIS SUMMER CELEBRATES THE BICENTENARY OF ITS FOUNDATION: A DOCUMENT ASSIGNING ARMS, DATED 1835.

St. George's Hospital, now in its two-hundredth year, is before long to move to another site, to be bought with the proceeds of the sale of the present building, which is no longer adequate for the hospital's requirements. An admirable little history of the hospital's two hundred years of achievement is told in Dr. Blomfield's "St. George's, 1733-1933," published at 5s. by the Medici Society.

Reproduced by Courtesy of St. George's Hospital.

PAGEANTS—AND THE PRINCE:
NEWS OF THE WEEK IN PICTURES.



THE WAKEFIELD HISTORICAL PAGEANT: ONE OF THE MEDIEVAL EPISODES GIVEN IN THIS YEAR'S PRODUCTION OF THE ANNUAL YORKSHIRE DISPLAY.

It is at this season that noteworthy additions are made to public entertainment in the form of pageants, historical and otherwise, in various parts of the country. In addition to the great displays at Aldershot, Greenwich, and Hendon, local organisations, as the photographs on this page show, contribute towards providing out-of-door spectacle. A more northerly district is catered for by this Wakefield pageant, which has scenes going back to prehistoric times.



PAGEANTRY AT CHICHESTER: PLAYERS OF "THE ACTS OF ST. RICHARD OF CHICHESTER" PASSING IN PROCESSION TO THE SAINT'S SHRINE.

"The Acts of St. Richard of Chichester," by E. Werge Oran, was performed at Chichester on June 16 in the beautiful grounds of the Bishop's Palace. There was an audience of nearly 2000. Further performances were given on June 17, 20, and 21. The play was in connection with the Oxford Movement Centenary, performed by the Chichester Diocesan Players, and produced by Mr. E. Martin Browne, Director of Religious Drama in West Sussex.



THE LATEST ADDITION TO THE PRINCE OF WALES'S PRIVATE AIRCRAFT:
A DE HAVILLAND TWIN-ENGINE "DRAGON" BIPLANE.

This new aeroplane for the use of the Prince of Wales has already been taken over by his pilot. It will be used mainly for the numerous comparatively short journeys that the Prince has to make in this country. Fitted with two Gipsy Major 130-h.p. engines, which are mounted on the lower wings on either side of the fuselage, it has a top speed of 130 miles an hour, and a cruising speed of 108.



THE PRINCE OF WALES AT ROTHESAY, WHENCE HE TAKES HIS SCOTTISH TITLE,
DUKE OF ROTHESAY: H.R.H. WALKING WITH PROVOST HALLIDAY.

On June 17 the Prince of Wales visited Rothesay, where he received the freedom of the burgh and attended the annual conference of the Scottish Branch of the British Legion. So far as is known, no Duke of Rothesay had previously entered the castle since King Robert III. of Scotland and his son, David, Duke of Rothesay, paid it a visit in 1401. The Prince is seen wearing the kilt of the Duke of Rothesay tartan.



EASTBOURNE'S JUBILEE WEEK: A THANKSGIVING SERVICE BEING HELD ON THE
GILBERT RECREATION GROUND AFTER THE CELEBRATIONS.

The Eastbourne Jubilee Week, to celebrate the fiftieth anniversary of the town's incorporation as a borough, ended on June 18, when a Thanksgiving Service was held at the Gilbert Recreation Ground. In the course of the week a pageant of Eastbourne was presented by senior schoolchildren at the Winter Gardens, the six scenes covering a period from the Roman occupation to the beginning of the nineteenth century.



THE SOUTHAMPTON HOSPITALS CARNIVAL WEEK: THE PROCESSION PASSING THROUGH
BARGATE; WITH THE CARNIVAL KING AND QUEEN CARRIED IN STATE.

The Southampton Hospitals Carnival Week, which began on June 19, carried out its programme amid great enthusiasm on the opening day. Miss Vera Naish was crowned by the Mayor of Southampton, Councillor F. Woolley, as Carnival Queen; and our photograph shows her, with her crowned consort, driving in the procession through Bargate, along the central street of the city. The streets of Southampton were gaily beflagged for the occasion.

"THREE-MINUTE" SKETCHES BY AN ARTIST ATTENDING THE

FROM THE SECTIONS



"SNAPSHOTS" BY A CARTOONIST'S PENCIL: PORTRAITS OF PROMINENT PERSONALITIES.

Great occasions such as the World Economic Conference, now taking place in London, always attract the cartoonist, and an example is provided by these remarkable character sketches from life, made during sittings of the Conference, by Herr Werner Knuth, a German artist who is well known in Berlin and Hamburg as pre-eminent in this form of art. Each of the sketches, we are informed, was executed within three minutes, and many

of the leading delegates—including Mr. Ramsay MacDonald, the President—who watched the artist at work, congratulated him on the excellence of the likenesses obtained at such extraordinary speed. The Prime Minister himself, it will be seen, was twice "hit off," and among other British and Dominion representatives portrayed were Mr. Neville Chamberlain, Chancellor of the Exchequer; Mr. J. H. Thomas, Secretary for Dominion Affairs; and

ECONOMIC CONFERENCE: RAPID STUDIES IN PORTRAITURE.

BY WERNER KNOTH.



BRITISH AND FOREIGN, PRESENT AT THE WORLD ECONOMIC CONFERENCE IN LONDON.

Mr. R. B. Bennett, Premier of Canada. The other portraits given here are of foreign celebrities. Mr. Cordell Hull, the U.S. Secretary of State, is the chief of the American delegation. M. Paul Hymans is Belgian Minister for Foreign Affairs. Dr. Dollfuss, of course, is the famous Chancellor of Austria. Signor Guido Jung is the Italian Minister of Finance and principal Italian delegate. Dr. Leopold von Hoesch is the German Ambassador in London.

M. Litvinoff, Soviet Commissar for Foreign Affairs, is the leader of the Russian delegates. M. Georges Bonnet is the French Minister of Finance. M. Alberto J. Pani, head of the Mexican delegation, is Minister of Finance in Mexico. Baron von Neurath is the chief of the German delegation. He is now Foreign Minister in the Hitler Government, and was previously German Ambassador to Great Britain.

EVENTS OF THE WEEK IN PICTURES:



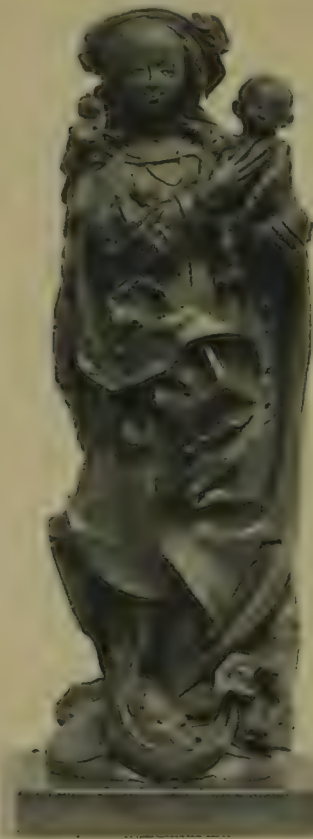
THE PAPAL CORPUS DOMINI PROCESSION REVIVED IN ROME: HIS HOLINESS ON THE PODIUM.

One of the most magnificent ceremonies of the Roman Church was revived on June 15, when the Pope celebrated the Feast of Corpus Domini by taking part in a solemn Eucharistic Procession round the Piazza San Pietro, and giving his blessing to the dense throng that gathered there. The Papal cortege itself was headed and flanked on either side by Swiss Guards; and there were also Archbishops, Patriarchs, and Cardinals.



A POPULAR SUCCESS AT ASCOT: LIMELIGHT, THE KING'S HORSE, WHICH WON THE HARDWICKE STAKES; WITH CHILDS UP.

Two popular successes marked this year's Ascot Meeting. On June 16 the King's horse, Limelight, ridden by the royal jockey, Childs, won the Hardwicke Stakes by a neck. Brown Jack won the Queen Alexandra Stakes at Ascot (the longest race under Jockey Club rules) for the fifth consecutive time on the same day. His rider was Steve Donoghue, who has ridden him to victory every time at Ascot. Brown Jack's stable companion, Mail Fist, always



VICTORIA AND ALBERT TREASURE OF THE WEEK: A STOSS STATUE.

Though no other figures on this scale by Veit Stoss are known, this statuette is undoubtedly the work of an outstanding craftsman and its similarity to the other works by Stoss dating from the first years of the sixteenth century, and its resemblance to his etching of the same subject, leaves little doubt that it is his work.

NEWS AND VIEWS FROM NEAR AND FAR.



THE RELIGIOUS QUESTION IN GERMANY: HERR VON PAPEN (FRONT) IN A BERLIN CORPUS CHRISTI PROCESSION.

In view of the strong anti-Catholic feeling that had been in evidence among Nazis in the preceding week, it was thought there might be incidents at the Corpus Christi processions in Germany. They passed off satisfactorily, however, even in Munich. Considering these circumstances, it is interesting to see the Chancellor and the Minister of Economics carrying candles in a Corpus Christi procession in Protestant Berlin.



A POPULAR SUCCESS AT ASCOT: "BROWN JACK," WINNER OF THE QUEEN ALEXANDRA STAKES FOR THE FIFTH CONSECUTIVE YEAR.

runs with Brown Jack whenever possible. He was last in this race, as usual! He was last in the same race at the 1932 Ascot; last in that year's Goodwood Cup; and last in the Doncaster Cup. What usually happens is that, as soon as the gate goes down, Mail Fist is off like a flash; then he begins to tire and lets Brown Jack pass. Brown Jack has now won twenty-three races and over £23,000 in stakes for his owner, Col. Sir Harold Wernher.



THE SINO-JAPANESE ARMISTICE: LIEUT.-GEN. NISHI ACCEPTING THE ARMISTICE PROPOSALS FROM A CHINESE ENVOY.

It was learned on June 1 that a formal armistice, officially ending hostilities in North China, had been signed at Tangku by representatives of General Ho Ying-chin, Chinese War Minister, and Marshal Muto, Commander of the Japanese Army in Kwantung. The terms included the demilitarisation of a large area south of the Great Wall. Later it was stated that this armistice was a purely military agreement without political conditions.



£225 COTTAGES IN THE STRAND!—THE PRIZE-WINNING PAIR IN A COMPETITION FOR CHEAP WORKERS' HOUSES; ERECTED ON THE ALDWYCH SITE.

The cottages illustrated here were put up on the Aldwych site in connection with the Housing Month which has been organised by the Building Centre. The first prize for a design for a workers' cottage was won by Mr. N. E. Leeson, Newcastle-on-Tyne; by which the cost of building was £225 a cottage. It was stated that cottages of this type could be let at 10s. a week rent in the Home Counties and 8s. 6d. a week in country districts.



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OUR readers have had many occasions on which to judge of the shrewdness and also of the fairness of Mr. W. J. Turner as a musical critic. His book, "Facing the Music" (G. Bell and Sons; 7s. 6d.), is a collection of the reflections of a musical critic, most of which have appeared in *The Illustrated London News* and other papers. In the article "Feeling in Music" he tilts at English insularity in musical matters: "the suburbanisation of England," he says, "the rage for a namby-pamby domesticity, the cult of a mild gentlemanliness . . . seems to have taken the sap out of the race in its musical manifestations." Later he returns to the same theme apropos of the new B.B.C. Orchestra, and cites the example of America, where players in the leading orchestras are French, Italian, German, Austrian, and Polish. He has interesting and controversial things to say on Wagner (whom on the whole he deplores); and on Berlioz, to whom he gives great praise. But the longest and the most notable section is that devoted to Mozart.

"The only other intellectual activity of the human mind which develops so early is the mathematical one," says Mr. Turner. He might perhaps have added the faculty of playing chess—which in some respects is related to mathematics. Like the great Mozart, the great Capablanca was an infant prodigy. He learned to play chess at the age of four, and at eleven he was already champion of Cuba. His prowess, and that of other great chess champions, is set forth in "Masters of the Chess Board," by Richard Reti (G. Bell and Sons; 8s. 6d.). The book is divided into two parts, of which that called "The Older Masters" begins with Anderssen and ends with Pillsbury. The second part deals with Maroczy, Marshall, Rubinstein, Spielmann, Nimzowitch, Capablanca, and Bogoljubow, and finally (after a chapter dealing with the author's own play) Alexander Alekhine, who became world champion by defeating Bogoljubow in 1929. Alekhine's greatness, according to Reti, "is not merely a gift of the Muses, but even more so the result of the highest intelligence and an enormous capacity for work."

"Intelligence and an enormous capacity for work"! These qualities are surely responsible for the march of modern Science and the continuation of Progress. Some of their greatest conquests are reviewed in Sir William Bragg's "The Universe of Light" (G. Bell and Sons; 12s. 6d.). Readers will remember that the "Universe of Light" furnished a

THE BOOKSELLER'S WINDOW.

most interesting series of articles by this great scientific writer which appeared in our pages in November and December of last year. Sir William Bragg's book has for a theme the old rivalry between the two theories of light—that of the "corpuscle" and that of the "wave." The first was associated with Newton; then Huygens brought forward the second. They have each in turn seemed to be victorious. Finally there is the hint of an amazing solution—a condition of things in which the two theories may perhaps be both found to be true. The interest of Sir William Bragg's story is heightened by numerous beautiful experiments, explained in even more numerous illustrations and diagrams.

Light has been, on the whole, a loyal interpreter of the cosmos to the scientists. But it is, of course, a materialistic cosmos. Sir Francis Younghusband believes differently. "The living universe is an ever-living universe, lovely, loving, lovable," he writes in "The Living Universe" (John Murray; 10s. 6d.). Moreover, he is not afraid to quote Sir James Jeans, Huxley, and Bergson. But probably the author is most interesting when writing of mysticism, of which he has much to say. "As reptiles developed into birds, *homo sapiens* may develop into *homo mysticus*," he provocatively suggests.

"The Book of the Master of the Hidden Places" (Search Publishing Co.; 12s. 6d.) leads us into even more mysterious regions, far remote from everyday life and scientific "reality." The author of the two original works which are here combined in one ("The House of the Hidden Places" and "The Book of the Master"), Mr. Marsham Adams, claims to have discovered that the Great Pyramid was the scene where the neophyte was initiated into the mysteries of Egypt. To prove this he shows that the Great Pyramid and the so-called "Book of the Dead" reproduce the same original, the one in words, the other in stone. All those who are interested in the problem of the Great Pyramid will find this book fascinating reading.

There is much that treats of Mystics and Mysteries in another book, "The Oriental Caravan." This is an anthology "revealing the soul and mind of Asia," edited by Sirdar Iqbal Ali Shah (Denis Archer;

8s. 6d.). The quotation from an Arabian mystic on "Annihilation of Self or Absorption in God" will have a familiar ring to anyone acquainted with the works of the Neo-Platonists, or even the "eternal Gospel," and other Western mystical writings. There

is a section devoted to "Romantic Literature," including some very beautiful lyrics from India, Turkey, and China; and there is a selection from Sir Mohammad Iqbal, in the course of which he quotes Bergson's "Creative Evolution" in support of the Quranic idea of the godhead. Altogether a stimulating as well as a delightful book for Western minds.

Mysticism and the esoteric depths of human and divine being are congenial spheres for the Oriental mind. Something else is required by the restless, energetic Westerner. Reading "Thames to Tahiti" (G. Bell and Sons; 7s. 6d.), one feels one would rather face utter Nirvana, and the most crushing psychical experiences, than set out with the author, Mr. Sidney Howard, with one companion, from the remote and dangerous shores of the Galapagos Islands to sail to the Marquesas, three thousand miles away in the Pacific, in a 38-ft. auxiliary cutter, with an inaccurate chronometer and an unreliable engine. Add to this that his entire knowledge of sailing had been acquired in the Thames pilotage area, and that he was, in fact, an amateur (though his companion was more experienced), and the tremendous dangers he ran must be apparent to everyone. His descriptions of the South Seas Islands, when once they had been safely reached, are most lively and charming. But it was on the high seas that adventures more marvellous than fiction fell to his lot.

"Elizabeth Star," by Lord Gorell (John Murray; 7s. 6d.), is a story set against a very different background. Elizabeth Star's is one of those deep natures whose passions and feelings are slowly roused, but, like an ocean swell, equally slowly lulled. In contrast to her frivolous selfish sister, Jocelyn, Elizabeth feels that "living one's own life" generally implies spoiling the life of someone else. She marries a schoolmaster, and then suddenly, by the agency of a motor-accident, she and her husband are elevated to the peerage. In describing the life of leisured people Lord Gorell gives a charming impression of the restful beauty of England—a beauty to which Elizabeth Star responds; and, true to her unselfish nature, pilots her husband, her erring sister, and herself safely into a fair haven, by acts of tact and courage which largely passed unnoticed by her friends.

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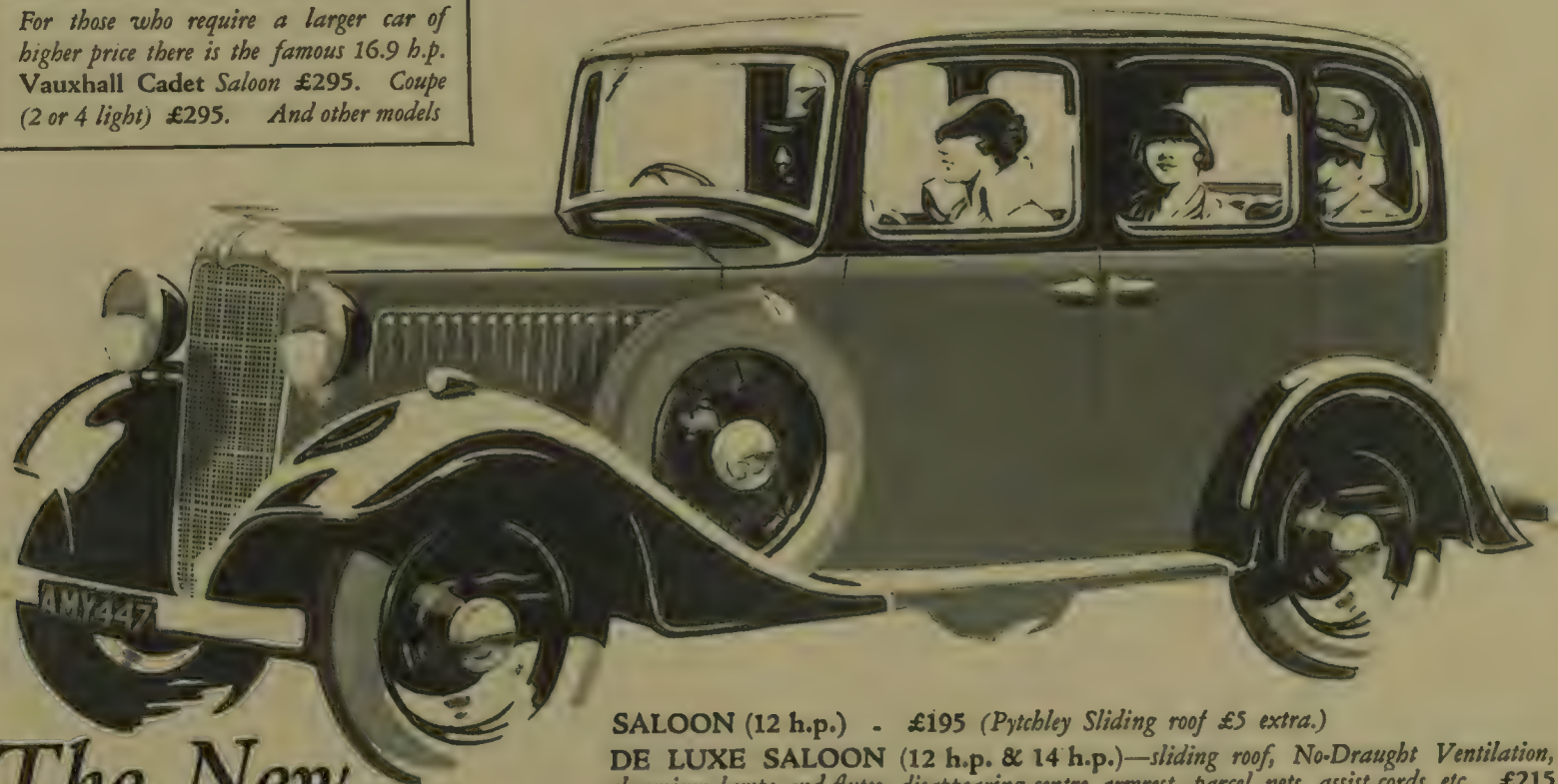
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THE WORLD OF MUSIC.

THE END OF COVENT GARDEN?

NOTWITHSTANDING all the rumours that the season of opera just concluded will be the last heard at Covent Garden, owing to the expiry of the present lease and the possibly imminent destruction of the theatre for the extension of the market, I venture to prophesy that next year will find us all in the old opera house enjoying opera as much as, if not more than, before. It takes years of repetition before operas acquire their public. The enormous success of Wagner's "Ring" at Covent Garden during the past ten years is the first of many years of performance and propaganda, and we have seen how every year since these fine German singers such as Lotte Lehmann, Friedrich Schorr, Frida Leider, and so on, first came to us the public appreciation and enjoyment of this work has increased. Now it is possible for the management at Covent Garden to make their plans a year ahead, with the certainty that they can perform two complete cycles of the "Ring" and draw full houses.

This year, for the first time at Covent Garden, "Otello" has made a terrific popular hit. It is not only the musicians and connoisseurs who have raved over it, but the general public. Now, this is due to two causes, both of which are, in principle, one. It is due first to the success of Melchior as Otello (and this success is largely due to the fact that Melchior had already become well known through his performances as Siegfried in the "Ring" and as Tristan), and secondly, to the intensive propaganda in favour of Verdi as a composer during the past few years, and, in particular, to the slowly extending recognition of "Otello" as a masterpiece.

It is by a careful selection of singers and musicians that opera can be made successful. By musicians, I mean the orchestra and the conductor. In the new London Philharmonic Orchestra, the Covent Garden Syndicate now possess a splendid body of musicians, and it is the choice of conductors which needs careful attention. When Sir Thomas Beecham is good he is very good, but he should not be overworked. His performance of "Aida" this year was below the standard we look for from him, and his first performance of "Der Rosenkavalier" (I did not hear the others) was not ideal. The best Italian conductor we have had at Covent Garden since the

war was Serafin, and his is the standard we shall keep in mind for the Italian season. And now we come to production. In all that appertains to production, it cannot be too often repeated that the standard at Covent Garden is higher than is to be found anywhere in any West-End theatre. Most of the criticism directed at the "production"—the scenery, costumes, and stage management—at Covent Garden is misdirected.

As for the "Ring," I should say it is almost impossible to produce Wagner's tetralogy without giving opportunity for mockery and derision. These dragons, Rhine-maidens, flying horses, giants, etc., require the greatest tact and skill not to be made ridiculous. In this respect, Covent Garden compares not unfavourably with most Continental opera houses, and this year the lighting, which is the most important element in these productions, has been managed with great skill.

W. J. TURNER.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

VAUXHALL MOTORS, LTD., deserve hearty congratulations on the production of their new "Light Six" cylinder car. It is brim-full of good points on the details, and the price, £195 for the standard saloon and £215 for the de-luxe model, will sell it to a very wide field of purchasers. Also one can now buy it and get immediate delivery. The makers rightly know it will sell easily and are now making fifty every week. A new model from the Vauxhall Works at Luton is always an improvement nowadays—wonderful to relate when one realises that their standard of design and performance is very high. The new "Light Six" is a very roomy carriage with most comfortable coachwork, and so sizable that on its outward appearance it might be rated much higher than its actual price. Also, as with the larger 17-h.p. (or 27-h.p.) Vauxhall Cadet, the purchaser of the new Vauxhall "Light Six" cylinder saloon has the choice of either a 12-h.p. or 14-h.p. engine for the same cost. Moreover, for the first time, I am pleased to be able to announce that arrangements have been made whereby the insurance companies will not charge any extra premium if the larger engine is fitted.

Having driven this new Vauxhall, I can give my personal views as to its chief points. First, I was

very impressed with its steady balance at all speeds. It weighs under a ton, but runs as steadily as a heavy-weight vehicle. Also its brakes are first class, positive, yet smooth in action. The 12-h.p. six engine pulls excellently and without any trace of a period at high revolution; fifty miles an hour on third speed and sixty-three miles an hour on top are about this motor's maximum speeds. The 14-h.p. engine runs equally smoothly, but its maximum on top is seventy-three miles per hour, and in other gears proportionately faster than the 12 h.p. But both have excellent acceleration. In fact, the 12 h.p. accelerates to thirty miles an hour in a few seconds from a standing start. There is no difference in either model, of course, beyond the larger engine. The chassis, coachwork, springs, four-speed synchronised gearbox, back-axle ratio, and compression are common to both. The steering is very light and has a much better lock than most cars, under 34 ft. to the left and 35 ft. to the right, which makes the car extremely easy to handle on hairpin bends or turning round on narrow roads. Hills such as Brockley it can take in its stride in top gear at a speed between fifty and forty miles an hour without apparent effort.

The owner-driver is well catered for also. There is a dip-stick in the gearbox as well as the engine sump—an unusual convenience. The lamps are all wired with separate fuses on the 12-volt circuit. These fuses are conveniently grouped under the bonnet in a most get-at-able fusebox, in case any lamp should require attention. The engine-starter is a vast improvement on the ordinary type, as the pinion engages mechanically with the engine's flywheel on pressing the starter-pedal, before the electric motor turns it over to start the engine. Therefore there is silent starting and no possibility of clashing the gears. The de-luxe models have a dividing arm for the rear seats, two front windscreen-wipers, and an anti-glare sun-vizor extra to the standard saloon. The latter can be fitted with a sliding roof for an extra £5. The high speed given by the six-cylinder overhead-valve engine is due to excellent design, higher compression, and higher final back-axle ratio. The compression is $5\frac{1}{2}$ to 1, and the rear-axle ratio on top is 4.77 to one. The latter has the value of giving these cars high speed when "all out" without too high revolutions from the engine. Thus the "Light Six" is economical to run. Fuel consumption averages twenty-five miles to the gallon for the 14-h.p. engine, and about twenty-eight miles to the gallon for the 12 h.p.

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TOPICS OF INTEREST TO WOMEN: A SCIENTIST'S DISCOVERY.

A MOST interesting contribution to the subject absorbing every woman over thirty, namely, how to retain her look of youth, is made by Dr. J. F. Kapp, of the University of Leipzig. This well-known



THE REVIVAL OF THE PICTURE HAT: WIDE BRIMS FOR HIGH NOON ON A SUMMER'S DAY.

Nothing is more becoming to a woman than a wide-brimmed picture hat, and now is the time to wear one. Above is a new model from Henry Heath's, of Oxford Street, carried out in a "natural" coloured fine bako trimmed with narrow petersham ribbon in two shades.

dermatologist and serum investigator has studied the problem for many years, and attacks it from a logical angle. To paint the outside of an old house, he argues, may hide the decay temporarily, but the

effect is fleeting. Similarly, he continues, to treat the skin from the outside only is but to conceal, without preventing, the continuous degeneration. For the skin, like the rest of nature, and our bodily structure in particular, is subject to constant change, and, after blossoming and maturing, it falls a victim to age. From about the thirtieth year, the tissues become flabby and lines and wrinkles appear, like the crinkling of the leaf at the first touch of autumn. These undesirable manifestations come from within, and, working on this theory, Dr. Kapp, after long years of research, has succeeded in his ambition of producing a preparation designed to rebuild the skin from within.

This preparation perfected by Dr. Kapp has aroused great interest in medical circles, and has already many firm adherents amongst women all over the world who have sought rejuvenation with its aid. Dr. Kapp calls it the "W.5" brand tablets for the regeneration of the skin, and they are obtainable from all chemists and stores of prestige in this country. With the tablets (guaranteed by the maker to be free from dangerous drugs), every claim of Dr. Kapp is said to be fulfilled; namely, a cytological stimulation of the skin is obtained in such manner that the atrophy of the capillaries is stopped and rejuvenation is obtained. As this good work takes place, the pigment due to age is naturally dispelled. "W.5" tablets, briefly, concentrate on producing a general tightening and rebuilding of the skin, which is needed by every woman who has passed the early twenties. A very interesting treatise by Dr. Kapp on the subject, fully illustrating the tablets and the work they do, can be obtained free by any readers of this paper who apply to the Gelty Distributing Company at 158, Oxford Street, W. The booklet explains simply and precisely the logic of this method of rejuvenation and youth control, and should appeal to every woman.

"THE TOMB OF TUT-ANKH-AMEN."

(Continued from Page 940.)

the making and preserving of wine in the most ancient times. There is one pathetic personal relic of the youthful royal spouses, for the last chamber was found to contain the mummies of two still-born infants.

Amid all this debris of his brief life on earth, the king himself still lives in effigy which gives a strong sense of verisimilitude. There are a number of statuettes of striking

craftsmanship, showing the king in different symbolical postures. A glance at the illustrations of these figures instantly confirms Mr. Carter's opinion that "the feeling here exhibited is beyond the formalized conventions learned by rote; they show both energy and grace, in fact, the divine and the human have been brought in familiar touch with one another." Perhaps the most memorable of these statuettes is that which (possibly anticipating St. George and the dragon) represents Tut-ankh-Amen as the Youthful Warrior Horus killing the Typhonial Animal. We cannot leave this volume without a comforting sense that Imperial Caesar, dead and turned to clay, may sometimes serve a more romantic purpose than to stop a hole to keep the wind away.

C. K. A.



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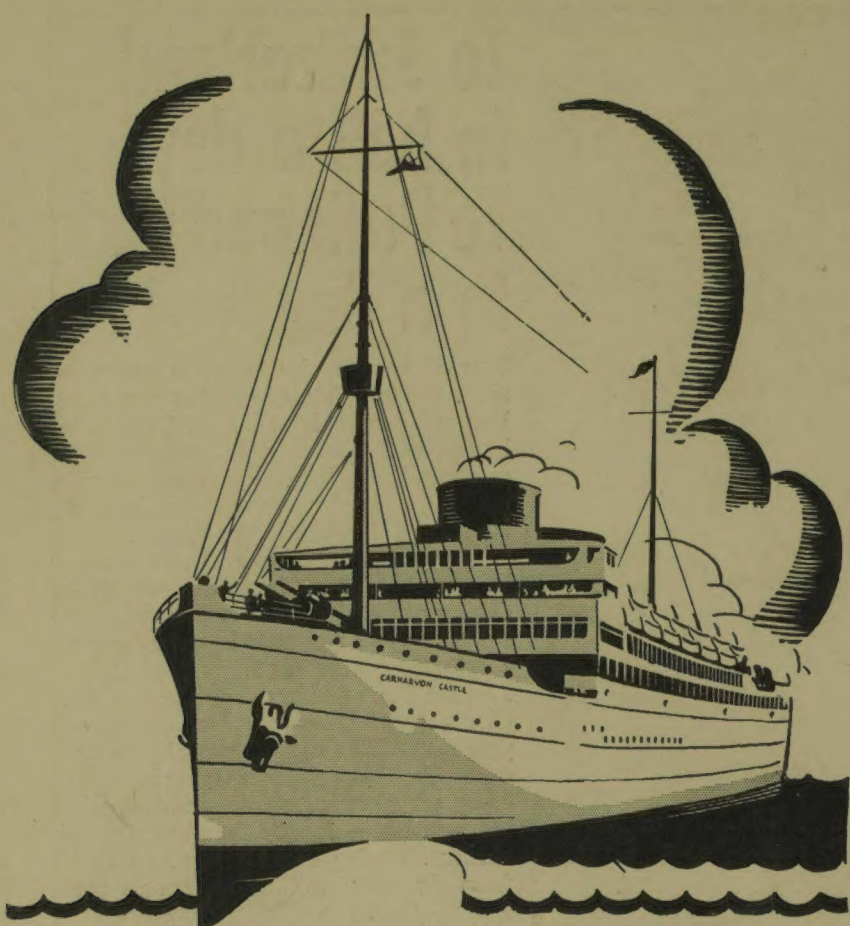
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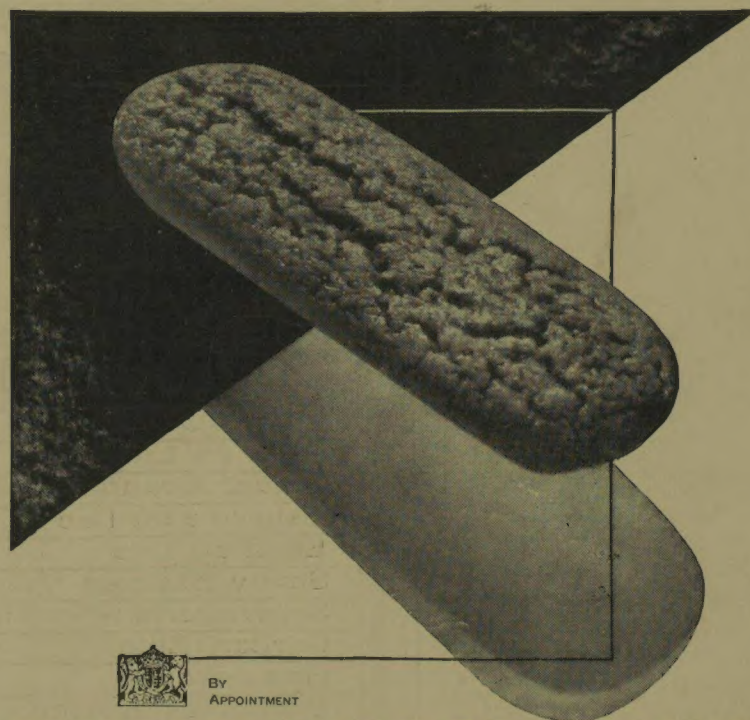
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